How to Improve the Booking System

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

FEBRUARY 17, 1917 PRICE TEN CENTS

TAYLOR HOLMES

Whitman Bennett on Exhibitors' Problems

THIS WEEK'S MIRROR COVER

When Taylor Holmes, whose picture appears on this week's cover, recounts the plays in which he has found congenial characters, "His Majesty Bunker Bean" will receive a high place. If he had not already established himself as a popular comedian, his capital portrayal of Bunker Bean would have assured an enviable position among young American actors.

The celebrated English critic, William Archer, is credited with having "discovered" Mr. Holmes's talent when he was appearing in a production of "Candida," given by the Morgan Players. Following the advice of the critic, the youthful player went to London, where he soon became associated with Olga Nethersole in a production of "Sapho," brought to this country.

Subsequent engagements included appearances with David Warfield in "The Music Master" and as stage director of the company starring Robert Edeson in "Strongheart." He was featured in "The Commuters" and "The Million" and co-starred with Walter Jones in "The Third Party."

DRAMATIC MIRROR

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REMEDY FOR INJUSTICE IN BOOKING CONDITIONS

System for Division of Profits That Would Benefit Producers and House Managers Is Presented by Theatrical Man—Would Do Away with Favoritism and an Unbusinesslike Scale of Percentages

This is the second of two articles on the booking question, written by a theatrical man who has had many years' experience in managing plays on tour. Last week the writer pointed out some of the conditions from which producers of plays and managers of theaters suffer; in this article he outlines a constructive program for more satisfactory booking arrangements.—Ed.

The subject of terms is one on which theater managers, attraction owners and the booking offices seem to have widely varying views. As most laymen know attractions divide the receipts with the theaters in which they are playing in accordance with terms set forth in the contracts between the respective parties. The booking offices are the go-betweens in settling what these terms are to be. In New York the percentages do not vary greatly. Most dramatic attractions receive from the theater, 50 per cent. of the first $5,000 weekly, and 60 per cent. of all receipts over that amount.

It is outside of New York that the greatest discrepancies occur. In such cities as Cleveland, Detroit, and St. Louis, most attractions receive 60 per cent. of the first $5,000 and 60 per cent. of all over that amount. (Musical comedies receive generally 5 or 10 per cent. more than dramatic attractions, on the supposition, presumably, that it costs more to operate most musical shows than it does straight dramatic attractions, and also, that when successful, musical comedies generally play to considerably more gross business.) In one night stands, the general division between dramatic attractions and the theaters is 75 per cent. to the play. But to these general rules in all cities, except New York, there are countless exceptions, and occasionally there are different arrangements even in New York.

Some Attractions Favored

In one night stands, for instance, it is nothing unusual for an attraction to receive 80 per cent. of the receipts, sometimes 85, while a less fortunate play will receive only 70 per cent. The plays receiving more than the usual, or 75 per cent. terms in one-nighters are of two classes. First, plays owned by interests controlling the booking offices, who are thus in a position to force the theater to give up an additional percentage. The theater manager knows only too well that his refusal may result in the curtailment of his supply of attractions. The other class of plays receiving extra high percentages in the one-nighters are those of exceptional strength, and which play to very big business. Many a one-night stand manager has been known to assert that in playing such attractions as Maude Adams, or David Warfield, or "Ben Hur," or The Winter Garden shows to capacity business at 85 per cent. he has made next to nothing, or actually lost on the engagement. The truth of this can be seen when one considers that if an ordinary attraction booked at 75 per cent. plays to $800 the theater will receive as its share $200, but if an attraction plays to $1,200 at 85 per cent. the theater receives only $180 as its share, and it should also be borne in mind that these latter plays are generally ones requiring an extra large number of stage hands, and extensive advertising.

In the larger cities the conditions are even more complicated. Dramatic attractions in New York have been known to receive 60 per cent. straight, instead of the usual 50 to 5,000 and 60 above. These extra good percentages may be awarded either to attractions owned by the booking office forces, or through secret understandings, because certain producers do their booking with one faction or the other. Henry W. Savage is always reputed to receive better terms than other managers in New York because of his loyalty to K and E.—or it may be because of threats on his part to book elsewhere provided he does not receive the terms he demands.

Where Terms Vary Greatly

The greatest variances, in terms, however, occur in the week stands. In a city like St. Louis a certain attraction, instead of receiving 60 per cent. to 5,000 and 65 over, may receive 65 per cent. straight. The next week the attraction may receive the usual terms. The following week the scale may be 60 per cent. to 5,000, and 65 of all over that, but if the gross receipts reach or exceed $10,000, the attraction to receive 65 per cent. straight. And for the sake of variety, the very next attraction may receive 65 per cent. straight if the receipts reach or exceed $8,000.

Just why there should be these discrepancies is hard to understand. Only a couple of seasons ago, two distinguished English stars happened to be playing in opposition to each other in a certain middle west city. During the course of the week the two gentlemen lunched together, and as each of them was practically his own manager, it was natural that their conversation turned to the subject of their respective terms. Imagine their mutual surprise on discovering that one of them was receiving 5 to 10 per cent. better terms than the other for that very week. And the star who was receiving the lesser percentage was if anything, the more important of the two, and the one accustomed to playing to the greater business. Again, "Potash and Perlmuter" is reported to have received 75 per cent. straight for a week in St. Louis because its receipts exceeded $20,000. It is safe to say that scores of equally meritorious attractions such as "Old Lady 31," "The Yellow Jacket," or "The Unchastened Woman" would not expect to have clauses in their contracts granting them 75 per cent. if their week's receipts exceeded $20,000, in St. Louis.

Independent Producers Suffer

Naturally those to suffer most from this topsy-turvy state of affairs are the small independent producers and the managers of houses in which the booking offices have no direct financial interest other than their usual booking fees. In American theaters there is almost always a lamentable dearth of attractions, yet almost nothing is done to foster and inspire and encourage the person courageous enough to enter the lists of the producers. His terms will always be "minimum" terms until he either gives up in despair or achieves a sufficiently strong footing through a series of big successes to enable him to dictate, more or less, in regard to terms. In the same way the independent theater-manager, on his side, does not expect to receive as good terms as if his theater was partially or wholly owned by one of the booking offices.

Yet is there any sane reason why all attractions should not receive the same terms? Why should there be one set of terms for musical plays, and another for dramas? Why should one producer consistently receive higher percentages for his wares than another? Why should one theater manager receive smaller percentages than another? Why shouldn't percentages be based upon the amount of business done regardless of the attraction itself, or its producer, And here is a simple, equitable manner in which terms could be arranged.

Consider first the one-night stands, and from the viewpoint of the local theater manager. As has already been stated, the average percentage to the attraction in one-nighters is 75 per cent., although this varies greatly according to the attraction. For purposes of argument, let us assume that in fairly good sized one-nighters, the theater manager needs for his share each attraction night $200 to bring him out whole, and perhaps show a slight profit. Why not then protect the local manager in so far as possible, by giving to the attraction 65 per cent. of the first $600; or approximately $400 to the attraction, and $200 to the theater? The theater manager would then be in a position to refuse

(*Continued on page* 9)

ENGLISH STAGE NOW CUT OFF

Submarine Warfare Will Force American Producers to Rely on Their Own Resources

International theatrical relations have been seriously affected by the submarine menace now in force in the waters adjacent to Great Britain and France, and should the danger of transatlantic travel continue to be as pronounced as it was last week when over sixty steamships were sunk, these relations will be completely brought to a stop.

Elizabeth Marbury had planned to take a company of players to London on the *St. Louis* for an engagement in the musical comedy, "Very Good Eddie," but this arrangement was abandoned owing to the submarine menace, and Miss Marbury canceled her sailing. She has now sold outright her interest in the London production of "Very Good Eddie" to Alfred Butt, who will stage the musical comedy at one of the West End playhouses in the Spring.

The danger of becoming a victim of the underwater boats will prevent the exchange of American and English players which, heretofore, has prevailed uninterruptedly. Therefore, it is quite certain that until the war is over or until the Germans modify their sea campaign, no more "all-English" companies will be seen on our stage. It is certain that "all-American" companies will not attempt to bid for honors on the English stage.

Several English players have arrived here since the beginning of the theatrical season last Fall. The list includes Cyril Maude, "A Little Bit of Fluff" company; Ronald Squire, "The Lodger" company; Sam Sothern, Ann Cleaver, Derwent Hall Caine, and others. American players, who are now appearing in London, include Ethel Levey, Doris Keane, Renee Kelly, Jose Collins, Joseph Coyne, Ray Cox, Teddie Gerrard, and Shirley Kellogg.

American and English managers have exchanged places during the last two seasons with varying success. A. H. Woods has produced several plays in London, and Thomas W. Ryley presented "Hobson's Choice" there to immense profits, while here Percy Burton, Walter Knight, Lionel Atwill, and others have been active in the presentation of "Gamblers All," "The Lodger," Sir Herbert Tree in Shakespeare, "Hush!" and "Pierrot the Prodigal."

PREPARING MUSICAL PLAY

"Seven Little Widows" is the title of a new musical play which G. M. Anderson is preparing to place in rehearsal with Carter De Haven as the featured member of the cast. The book and lyrics of "Seven Little Widows" were written by Rida Johnson Young and William Cary Duncan; the music by William Schroeder.

AS WE WERE SAYING—

By Mademoiselle Manhattan

White, N. Y.

JANET DUNBAR,
Member of "Wanderer" Cast.

FAR be it from me to crow over the achievements of my sex, but I should really like to draw your polite attention for a few minutes to the fact that several of the emphatic hits of the present season are more or less a boom for the feminist movement.

Rida Johnson Young is weltering in royalties from two knockout hits: "Captain Kidd, Jr.," you know, and "Her Soldier Boy," Clare Kummer has emphasized in "A Successful Calamity," the success she achieved in "Good Gracious Annabelle," Rachel Crothers has brought all sorts of success to Emma Dunn in "Old Lady 31," Jane Cowl has registered an unmistakable hit in her own play, "Lilac Time"—and there you are.

Now that Gertrude Kingston has taken her smartly selected, smartly produced, and smartly acted trilogy of Shaw and Dunsany pieces away from Maxine Elliott's Theater, I suppose I may say without committing *lèse majesté*, something that has been chafing in solitary confinement in what I am pleased to call my mind for some weeks. May I? Well here it is.

Alice Lewisohn brought so much more art, so much more precision of method, so much greater understanding and power of expression to the role of the Queen in Dunsany's "Queen's Enemies," than the professional actress engaged to follow her in the part, that if you failed to see the one-act thriller at the Neighborhood Playhouse, you really never caught the atmosphere of the tense little play at all.

I am solidly and unanimously with David Belasco on the proposition that the general run of little amateur theaters fails absolutely to enrich the stage; I am also unable to recall any evidence that these organizations have developed any professional players of more than mediocre merit. But Miss Lewisohn's acting (which shows the result of years of study with Sarah Cowell Lemoyne) and Miss Lewisohn's achievements at the Neighborhood Playhouse with the Neighborhood Players, are exceptions that prove the general correctness of the Belasco thesis.

That Sam Bernard!

Perhaps you know, or perhaps the devastating knowledge has been withheld until now, that Elsie Janis has been wading deep in the waters of affliction of late. In other words, and casting aside all circumlocution and metaphor, her pet cockatoo has been suffering from a broken wing, and Elsie has been torn with agonies of fear that the poor thing might never recover the use of its aeroplane attachment, or that it might hereafter fly with a limp. You would think, wouldn't you? that like Pauline in "The Lady of Lyons" her grief would make Miss Janis sacred from the mirth of her associates at the Century Theater. But owing to the uncontrolable comedy habits of Sam Bernard such is not the fact.

A few nights ago, Mr. Bernard, after making the usual inquiries about the condition of the bird, tipped a large dark wink at Frank Tinney, and asked Miss Janis if she knew the difference between a cockatoo with one wing and a cockatoo with two. Miss Janis looked pained, and coldly remarked that she considered conundrums on such subjects in the worst possible taste. But Mrs. Janis, whose big friendly heart always prompts her to help a friend put over his little joke, said: "Well, Mr. Tambo, what *is* the difference between a cockatoo with one wing and a cockatoo with two of 'em?"

Mr. Bernard edged out of the firing line of any missile that might be handily within reach of Miss Janis as he replied, "The difference, dear Mrs. Janis, and dear Miss Janis, is simply a difference of a pinion."

Minnie Dupree certainly deserves the stage championship in Red Cross activity, since her ardor for first aid to wounded heroes has carried her to the very first rank of workers at the Red Cross Headquarters in Fifth Avenue.

Vaudeville beckons and engagements in the legitimate wave glad hands and say "come in, the water's fine," but Miss Dupree shakes her head and continues to trot every morning to where Mrs. Belmont Tiffany and her aides make comfort kits, surgical bandages and other Red Cross supplies for the men who are fighting for civilization "over there."

Good girl, Minnie.

Letters from along the route of the Lew Fields tour tell me that the longer half of the Weberfields has come into his own as an actor of David Warfield-ish parts, and that his performance in the central role of "Bosom Friends," his latest play, stamps him as a master of unsuspected tenderness and pathos.

The part created by Mr. Fields is that of an aged clergyman patterned something along the lines made familiar and beloved by Margaret Deland in the stories of Dr. Lavender. New York is not likely, I am told, to see Mr. Fields in the new piece before the late Summer, but I am certain we are going to love the dear old parson when Mr. Shubert introduces us then.

Douglas Fairbanks sailed for California last Friday, where he will proceed to show that he is the most popular of young picture athletes, by breaking all the cameras on the Coast. At least that's what the publicity man of the film firm says. What he means, however, is that Mr. Fairbanks is in for another smashing success; and in further explanation he assures me that it is camera records and not camera lenses that the film hero is going to break. All right. Shoot.

Alice Fischer Harcourt has gone West.

What did I tell you about Alice Lindahl in "The Great Divide?"

'Rah for Jane Cowl.

Just saw Florence Salton buy ten new hats.

And yet poor Percy Richards has to go bareheaded.

Charlie Dillingham takes awful chances. Just before he left for Florida he pointed out Heywood Broun as Flo Ziegfeld, to a girl, who wanted to see what Billie Burke's husband looked like!

Elsie Ferguson has joined the S. R. O. club. She has the House Full sign out at every matinee. Some nights, too.

And furthermore, 'Rah for Blanche Bates.

Likewise William Elliott.

White, N. Y.

NANCE O'NEIL,
As Seen in "The Wanderer."

White, N. Y.

JANE COWL AND EMILE DETRAMANT,
Appearing in "Lilac Time," at the Republic.

"THE WILLOW TREE"

The scenes in "The Willow Tree," Harrison Rhodes and Benrimo's latest pen offering, which is shortly to be produced by Cohan and Harris, are laid in Japan. The more important roles in the new play are to be acted by Fay Bainter, Shelley Hull and George Wilson.

BERNHARDT IN VAUDEVILLE

Evidently the United States is to be lured by "positively the last appearance of Sarah Bernhardt in vaudeville," as it is the present plan of William F. Connor, her manager, to present Mme. Bernhardt as part of a vaudeville combination at the end of her road tour in repertory. Fred Ward has been commissioned to engage five suitable acts with which to surround the great actress. Her first date with this combination, according to the arrangement as it now stands, will be at the Academy of Music, Brooklyn, on March 20. Short engagements in other cities will follow.

MORE MOROSCO PLAYS

Oliver Morosco's next musical production will be "The Clinging Vine," book and lyrics by Mr. Morosco and Elmer Harris and music by Earl Carroll. It will be presented first in Los Angeles some time in April. Julian Alfred will leave for the coast about March 1 to stage the production. Mr. Morosco expects to try out three dramatic plays in Los Angeles within the next twelve weeks. Bertha Mann will select the plays and Mr. Morosco will decide the order of their production.

Queer Things Do Happen

How the Show Business Has Been Upsetting Calculations for the Past 300 Years

BY FRANK J. WILSTACH

A late number of the esteemed Brooklyn *Eagle* contained the following paragraph:

"There is an extended review in the January *North American Review* of Frank J. Wilstach's mighty tome, 'A Dictionary of Similes,' and Wilstach is press agent of the Winter Garden. My! My! Queer things do happen in the show business."

Quite right, "queer things do happen in the show business." They have been happening these three hundred years past. And so, to myself, the thing that is disappointing—having spent my life in this fructifier of art and literature, the theater—is that I have accomplished so little; that all I have to offer, of what might be called an artistic nature, is a Dictionary.

Think of it—the world's greatest genius in letters, as a boy, held horses in front of a playhouse, and spent his spare time with the actors. And imagine the hubbub at Stratford-on-Avon when it was learned that the young scamp, who was driven out of town for poaching, was the author of "Hamlet!" I can hear the town gossips crying: "My! My! Queer things do happen in the show business."

It was about this time that a rival manager, Philip Henslowe, was writing his diary; and if it were not for that diary we would know little of the stage of that momentous era. And Henslowe's partner, Ned Allyn, having amassed a fortune as a vagabond player, endowed Dulwich College, which exists to this day. A queer business, indeed.

The Bard, in 1616, passed away at Stratford-on-Avon. Then, of course, the literateurs of the time, scurried about to collect the works of that myriad-minded man. Only they did nothing of the sort. That work was left for two vagabond actors, fellow players of the Bard, John Heminge and Henry Condell, by name. They gathered together these crown jewels of literature, and published them. Otherwise they would have been lost to the world for all time. Quite so—"Queer things do happen in the show business."

Indeed, the despised actor, manager, and press agent, have been in the habit of doing things—proving, from age to age, that the playhouse is not the cold-storage intellectual warehouse that some seem to imagine. Think of it, like England, the greatest literary genius of France, was a mere manager, actor, and playwright. When we think of Molière and Shakespeare, we must admit that "Queer things do happen in the show business." Only not in a scoffing sense.

Curiously enough, a large part of the great plays of France and England were written by mere actors, managers, and press agents. It is rather curious, too, that many of the most delightful autobiographies of the language were written by those who spent their lives in this queer show business. I refer to Colley Cibber's "Apology"; Joseph Jefferson's "Autobiography," and our own Edward H. Sothern's "The Melancholy Tale of Me." There are others a-plenty; but these are enough. If you have any curiosity in the matter, have a look at Robert W. Lowe's "Bibliographical Account of English Dramatic Literature."

I am in hopes that some day, somebody, will take the trouble to chronicle the literary achievements of the seasoned theatrical manager—let us say from Philip Henslowe to David Belasco. I have in mind a particular example, that of Alfred Bunn. If you have not read his delightful memoirs, you have at least heard "The Bohemian Girl." In speaking of "Balfe's Bohemian Girl," it is generally overlooked that Michael William Balfe was Alfred Bunn's orchestra leader at Old Drury Lane, and that Bunn wrote the libretto, with all the charming lyrics of that delightful opera. But Bunn was a mere theatrical manager, and so he is given no credit for his achievement.

Isn't it rather odd, too, that Augustus Thomas began in this "queer business" taking tickets on the gallery door, along with Miles's Juvenile Opera company, of which Sarah Frances Frost, now Julia Marlowe (Mrs. E. H. Sothern), was a member. It may stagger some, also, to learn that Augustus Thomas was once a press agent, considered a most unliterary occupation, I take it, from the *Eagle* paragraph. But during my time, I have known many literary folks of distinction who attempted to make their way in this calling, but failed ignobly through lack of mental equipment.

Yes, indeed, it is a queer business! Samuel Butler, who wrote "Hudibras," said that the writing of a play is the most difficult task for the human mind in the whole world. It is, therefore, a rather singular fact that quite a number of the most successful plays of our time were written by press agents. I refer to Eugene Walter, Bayard Veiller, James Forbes, Ramsay Morris, Channing Pollock, and Roi Cooper Megrue. These men developed their art while traveling ahead of "troupes," doing the "tank towns."

Yes, indeed, "Queer things do happen in the show business." The *Eagle* discloses a deep perspicacity. Things have continued to happen in this queer show business — from the days of Shakespeare and Molière, right down to Winchell Smith and George M. Cohan. Thoroughly alive and active—teeming with ideas—is this despised show business. Recall, for example, that it was not many years ago that P. T. Barnum, the Prince of Showmen, discovered that the home of Shakespeare, at Stratford-on-Avon, was being used as a butcher shop. He purchased the house and announced that he proposed carting it off to America, and there set it up in his Museum, inclosed in a glass case. It was only then that the British public—backed by the journalists and the literateurs of the time—came to a realization of the heinous neglect of the "Nation's Shrine." But it took a showman to do it!

However, the queer thing about the show business to me is that so many folks write about it, who know little of its history, and even less of its present operation.

White, N. Y.

WILLIAM GILLETTE, ESTELLE WINWOOD, RUTH FINDLAY.
In Clare Kummer's "A Successful Calamity."

CORT SELLS PLAY

The Realty Productions Company, a newly formed company, has taken over "Johnny Get Your Gun," which is being played at the Criterion Theater. John Cort is no longer financially interested in the piece.

S-M COMPANY ORGANIZED

Charles Edwin Summers, the author, and Jack Morris, secretary to Lee Shubert, have organized a new producing firm, to be called the S-M Company, and will begin activities late this month with the production of a new farce by Mr. Summers, entitled "Stocks and Stockings." George Parsons is to play the leading rôle.

FARCE TO MUSIC

The next time Harry Fox whistles and says, "This is the life, boys," it will be in "Brewster's Millions," set to music. G. M. Anderson, through Sanger and Jordan, has arranged to make the production. The book of the musical adaptation is being dashed off by George V. Hobart, with the assistance of Winchell Smith, the author of the original play, and Jean Schwartz and Grant Clark are writing the tunes.

ANTI-WAR PLAY GIVEN

Another little group of serious uplifters of the drama, the Morningside Players, presented their initial offering on Sunday evening, Feb. 11, at the Comedy Theater, before an invited audience that was admitted through the Sunday entrance. The play was "The Iron Cross," the second stage work of Elmer Reizenstein, who created a sensation with his "On Trial" not so long ago. It is an anti-war drama, that seems to have been poured out of the same bottle as its many predecessors.

The cast, which was assembled by, and not wholly of, the members of the Morningside Players, is of varying merit. Edwin Nicander does some excellent work as the blind dissenter, whereas Edith Randolph and Clarice McCauley vividly portray two war-stricken women. The only public performance of the piece was given on Feb. 13, at a matinee.

SOME OF THE REASONS FOR THE POPULARITY OF THE COCOANUT GROVE ON THE CENTURY ROOF.

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MR. SHUBERT ON SUCCESSFUL PLAYS

MANAGER LEE SHUBERT has written a piece for one of the New York Sunday papers in which he endeavors to tell the reasons for the success or failure of plays. Mr. Shubert is conversant with all branches of the theatrical world. His article makes interesting reading. But it doesn't solve the everlasting problem—when does a play become a success? Every playwright and every producer would like to know why, when a play is a success in New York it fails elsewhere. Not always, of course, but this has occurred occasionally. Or, why when a play is a success in any number of towns, as also happens, occasionally, it comes in contact with a killing frost when given in New York.

Mr. Shubert may have a solution of the problem concealed in his mentality, but in the wind-up of his article he leaves us guessing with this statement:

"It may be impossible to tell why a play succeeds, but one can often tell almost with mathematical certainty when a play will succeed. The play is accepted by a manager. He hands it to the producer and after reading it the producer says, 'This is dreadful!' The actors noise it about that 'the play is a fearful thing'; that 'there is not one good part in it.' The stage hands inquire, 'How did the author of this piece manage to get it accepted?' The musicians are bored to a yawn at rehearsals, and the scrub women at work in the theater stuff their ears in order to avoid listening to the nuisance! And then the play is produced and it is a success."

We do not know whether to classify him as a cynic or a humorist. We are in a quandary similar to that of the schoolboy, who in his composition on Homer wrote, "We know when Homer was born, and where, but we do not know why."

THE VOICE AND THE PLAYER

WHAT is there in the musical atmosphere which makes a discovery with lightning rapidity and rushes its development while you wait, whereas the theatrical mine has to be picked and dynamited, and then the find has to be gathered in fragments and put together and cultivated? Here we have in Chicago the discovery of another Caruso voice. In this case the voice is that of a woman, Amelita Galli-Curci, coloratura soprano, of course. She made her debut last November, and the day following the music critics of Chicago got together for the first time in the history of Chicago music, as a lot of astronomers do when a strange comet crosses their field. Never have we seen such an array of double-superlatives and so many illuminated predictions of a comer who is to put other voices in the Cherokee strip and almost frighten Caruso's high C's back to Italy. "Matchless, flawless, beauty of tone, so satiny a timbre, such delicately lovely phrasing, such God-given talent and feeling for the true bel canto," is one snatch of a paragraph about this coloratura soprano. May it all come true. There is room enough in the musical field for all.

But why are there no such discoveries in the theatrical world? Occasionally we wake up to find that some actor is doing as well as did Booth or Mansfield when they were breaking in, but then we find that such an one has been playing for years and has only, all at once, come to the full fruition of his expectations. The successful actor has to work out his own salvation. Rarely is he ever heralded. One is almost tempted to think that the opera singer is discovered, the player has to hoe his own way until he nearly reaches the end. We have heard that Mansfield made his reputation in a single night, but think how long he labored before he reached his opportunity.

SAVE THE THEATRICAL LANDMARKS

IF the City of New York won't do it, the theatrical profession which makes the Metropolis its habitat ought to do something to preserve any theatrical landmarks that remain. Barring the Bowery playhouses, the only landmarks still in business are the Academy of Music, the Germania, nearby, the old Grand Opera House, once the center of fashionable playgoers, Daly's, with the Weber-Field wreck adjoining, and the Murray Hill. The Harlem Grand Opera House is not yet in the class mentioned.

If nothing can be done to save these places, there might, at least, be some sort of organization, a lodge of sorrow or a memorial association, which would order tablets to mark the sites where the theaters stood, when the time comes to demolish them, for that must be sooner or later, according to the custom in New York.

There ought to be a tablet showing where Booth erected his theater, and by the same token one should show where Wallack's stood. That is a site almost hallowed. The Garrick is not in the landmark line yet, but its career has been so checkered that it ought to be watched. It is comforting to learn that it will soon return to its own, for it is announced that there a new comedy, "Stranger than Fiction," by Sothern, is to be seen this month. The old house will be under the direction of John Craig and his wife, Mary Young, and Lee Shubert, and from time to time it will be sort of shelter for untried plays, and also, glory be, there will be a return occasionally, of some old plays. There are some such worth revivals. However, it won't be long before the Garrick will be marked for demolition, and a tablet for its site may as well be ordered.

HEARD ON THE RIALTO

Arthur Hopkins is fast establishing a record as the most successful explorer among the theatrical producers. It was he who discovered Eleanor Gates and produced her "Poor Little Rich Girl." It was he who discovered Elmer Reizenstein and "On Trial." Signal success has again attended his explorations. He has now presented another new playwright—Clare Kummer, and her comedies, "Good Gracious Annabelle," and "A Successful Calamity" have been unanimously set down as among the brightest offerings of the season.

Mr. Hopkins's theatrical path in the future is clearly marked, judging from his consistent success in the presentation of new authors and his consistent failure in the presentation of established playwrights.

It is cried from the theater-tops that the present season is utterly without distinction, and yet here is a play by the redoubtable G. B. S., "Overruled," which failed to win favor with the critics.

Considerable consternation—and not a little rejoicing—has been expressed in certain quarters over the failure here of numerous British plays. But proceed to the first line of British authors, Barrie, with "A Kiss for Cinderella"; Shaw, with "Getting Married"; and Dunsany, with "The Gods of the Mountain" and "The Queen's Enemies"; Chesterton with "Magic" and Galsworthy with "The Little Man," and you will find that "hands across the sea" still possesses some of its former significance in the theatrical world.

A proof that the phrase "all-star" has lost whatever advertising value it possessed is shown by "The Wanderer." The cast of this production has a notable record of stellar achievements, but "all-star" does not appear in the programs, the newspapers, or on the billboards.

The Globe informs a curious public that Mabel Weeks is going to play the title role of "Alone at Last," at the Standard Theater. How interesting.

It used to be said that everybody, including the plumber and the kitchen maid, was writing a play. This may or may not have been true since we have not the time to conduct an investigation. But we do know that everybody is producing one. Never has a theatrical season shown such a large group of new producing firms. The list includes Smith and Golden, whose first success, "Turn to the Right" has established them permanently in the field; Lee Kugel, who has also struck gold in his mine of quaint comedy, "Old Lady 31"; Mrs. Norman Hapgood, producer of "Magic"; Gertrude Kingston, Blinn and Shesgreen, who began activities with "If"; Julia Arthur, Wanger and Bryant, the S-M Producing Company, which announces a new farce for production this month; L. Weber and G. M. Anderson, Silvio Hein, Lionel Atwill, George Broadhurst and Robert Edeson.

It is a fact which has not been generally advertised that few if any playgoers fall asleep while the play is on, or between the acts. The churchgoer and the sitter at a lecture frequently take a few nods, even when the dominie is at his best, or when the man on the rostrum is at a critical point.

A parishioner who had the Homer habit, taken to task by his rector, replied—so runs the story—"I know when you are on the job that everything is all right, so what's the use of staying awake?"

Is it because the playgoer is not certain that the players will attend to their cues, that keeps him awake, or because the play has such a grip that sleep is out of the question?

It is a bit curious, nevertheless, to know that, whether the play is good, indifferent or bad—the people who see it are always wide awake. Here is a condition which might be elucidated by Dr. Richard Clarke Cabot, who, in his efforts to educate the public in hygiene, says that we do not sleep enough.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE MORRIS DANCE"

Farce in Three Acts, Written and Produced by Granville Barker; Presented by Winthrop Ames at the Little Theater, Feb. 13.

Morris Finsbury	Ferdinand Gottschalk
Joseph Finsbury	John L. Shine
Julia Hazledeane	Elisabeth Risdon
Gideon Forsyth	Robert Rendel
John Finsbury	Ethelbert Hales
Herbert Wickham	Gerald Oliver-Smith
Michael Finsbury	Richard Bennett
Mrs. Gildersleeves	Dora Heritage
A Railway Guard	Peter Wooiman
A Young Man	Sidney Blackmer
Another Railway Guard	Carl M. Tyng
A Carter	Isidore Marcel
Another Carter	William Foster
William Dent Pitman	Herbert Yost
A Piano Mover	John M. Belcher
A Landlord	Frank Sherlock
His Wife	Ruby Hallier
A Customer	Harry Maitland
Another Customer	Lane B. Fisk
Still Another Customer	Tellie Webb
A "Professional"	Richard Henry Lace
Miss Forsyth	Anne Morland
A Boy	Eugene Lowe

At its best, "The Morris Dance," written and produced by Granville Barker, with "The Wrong Box," a novel by Robert Louis Stevenson and Lloyd Osbourne as a plot foundation, is a delightful absurdity. During the greater part of the three acts and nine scenes it is fresh and different, unusually clever at times, deliciously fantastic at others and quite the thing for a playhouse catering to a clientele unresponsive to the more mechanically correct methods of American farce.

The irresponsible spirit of the entire affair is indicated by the program announcement of "an outrageous farce perpetrated by Granville Barker," and to make yet more certain of a sympathetic understanding on the part of the audience, there is a whimsical, apologetic prologue delivered before the rise of the curtain. The author-producer frankly takes the spectator into his confidence and if the mood of the performance is accepted, there is something of a treat in store for those who visit Mr. Ames's most inviting theater.

Every now and again there comes a fine flash of imagination in the dialogue, the stage settings designed by Tony Sarg give just the right background for fantastic happenings and the revolving stage at the Little Theater makes possible almost as many rapid changes in scene as one expects in a motion picture. In fact, the story is advanced more along the lines of a photoplay than a well balanced stage entertainment. The weakest points of "The Morris Dance" are in a confused presentation of the incidents of the Stevenson story, a lack of cumulative force in the development of the situation and an overabundance of talk that might profitably be curtailed without sacrificing the humorous passages. Much of the last scene, when there is no more suspense concerning the outcome of the story, is a bit wearisome.

For those who have forgotten the novel on which Mr. Barker has founded his play, it may be mentioned that the plot concerns the efforts of a number of prospective heirs to secure a tontine of many thousand pounds. The uncle, whose life has become so valuable, is in a railroad wreck, along with his designing nephew. It suits the plans of one faction of the conspirators to place a corpse—supposedly that of the uncle—in a box and ship it to a distant address. A change in labels causes the box to be delivered at the wrong house and so complications are increased in a quite bewildering fashion. Interest is gained through the playing of the individual scenes rather than in their combined effect.

In an excellent cast, the performances of Herbert Yost, as the innocent victim of the practical joke, of John L. Shine as the uncle, of Ferdinand Gottschalk as the nephew and of Richard Bennett as Michael Finsbury, are particularly effective.

"LILAC TIME"

Play in Three Acts, by Jane Cowl and Jane Murfin; Presented by Selwyn & Co. at the Republic Theater, Feb. 6.

Hawkins	Henry Crocker
Jacques Rifard	Guilliame Deux
Madame Rifard	Louise Coleman
Simpson	Charles Hampden
Madame Berthelot	Michelette Burani
Julien	Cecil Yapp
Harris	Harry Hanlon
McCabe	Charles Esdale
Major Halloway	Henry Stephenson
Lieut. Philip Blythe	Orme Caldara
Jeannine	Jane Cowl
Capt. Standing	Lawrence Grant
Lieut. George Smylie	W. Mayne Lynton
Captain Paget	Felix Krembs
Cure of the Village	Emile Detramont
Captain Wattlinge	Cecil Owen

"Lilac Time," which brings Jane Cowl to the fore as an author and as a star, is introduced on the program as "a play of love and springtime." The gentle suggestion of reawakening nature, the fragrance of flowers and the warm sunlight are calculated—by somewhat obvious theatrical contrast—to heighten the tragedy of war as experienced in a village of northern France, where an unsophisticated girl meets, loves and loses a gallant English officer stationed at her mother's cottage. There is more romance than war in "Lilac Time" and much more of the theater than of life; but it affords Miss Cowl an opportunity to act effectively. Chiefly for that reason the play is not without interest.

Miss Cowl weeps with her customary readiness; moreover, for the first time in a number of seasons, she has a role brightened by occasional happy moments. For at least a part of two acts she permits herself to laugh and love with girlish optimism, quite as though war and death were not just beyond the garden wall; waiting to steal her lover and leave her a broken-hearted mother—broken-hearted, that is, save for her patriotic fervor in giving all to France.

Although "Lilac Time" comes under the classification of war plays, it is essentially a personal story, in which we find the not unusual situation of a trusting girl falling in love with an officer of another nation, whose headquarters are in her home. Jeannine, as interpreted by Miss Cowl, struggles bravely to express herself in English, in scenes of appreciable charm. One and all, the soldiers surrender to the appeal of their winsome hostess; but there is never a doubt about her wholehearted devotion to Lieutenant Blythe. Then he is called away on a perilous mission; there is a prettily played love passage at the parting and Jeannine is left for one long year of hopes and fears.

Blythe is killed. And in her indication of grief and hopelessness on learning the truth, Miss Cowl reaches the best moments of her performance, perhaps the highest moments of her career. The patriotic atmosphere of these concluding scenes is intensified by familiar theatrical expedients that might well arouse an outburst in the Theatre Francais. Even a supposedly neutral audience is not unmoved by the cries of "Vive La France," and the direct appeal to the sympathies in the portrayal of an old French soldier by Cecil Yapp.

Despite a tendency to artificiality, Orme Caldara is generally satisfactory as Blythe, and for the rest, Miss Cowl is surrounded by a capable company.

"IF"

Play in Four Acts by Mark Swann; Presented by Holbrook Blinn and James Shesgreen at the Fulton Theater, Feb. 7.

Benjamin F. Wright	Forrest Robinson
Helen Wright	Sydney Shields
Toko	George Probert
Preston Sharpe	Ben Johnson
Bobby Wright	Reggie Sheffield
Bradley Polk	Charles Mackay
Betty Polk	Floy Murray
Walter Brand	Bert Lytell
Marcia Craven	Ruth Benson
Avery Craven	Taylor Graves
An Aide de Camp	Edward Colebrook
A Lieutenant	Walter Carter
An Orderly	Arthur M. Loewy
A Soldier	Peter Craig
A Famous Character in American History	Arthur Hyman

In the old days Mark Swann wrote amusing farce comedies, since then his inventive faculty has been exercised in the development of many motion picture stories and an occasional play, and then he wrote "If," which found favor with Holbrook Blinn and James Shesgreen, a new producing combination. Such mistakes will happen now and then and it is well to pass them by with a smile. For all its jingoistic bombast and counterfeit patriotism; its antiquated melodrama and foolish criticism of Washington officials, "If" can do little harm, because it is such palpable nonsense. Even the author, by inference, concedes the absurdity of his play when he explains it as the nightmare of an aged invalid subject to disturbing dreams.

The obvious purpose of "If" is to awaken feeling in this country as "An Englishman Home" did abroad; but the probabilities of such a result are not alarming. The peril of a Japanese invasion by way of the Pacific coast—an invasion that we are totally unprepared to meet—is the author's theme. He ridicules in an altogether obvious manner an oratorically inclined congressman, and holds up to scorn the president of the Women's Peace Society and her spectacled son, whereas the saviors of the country are a boy scout and an army captain. A Japanese servant is transformed into the leader of the Japanese invading force stationed in this country under various disguises, and at the word to "strike" our Western cities are promptly occupied. The commander made just one mistake. The order from the Mikado was "to wait," not "to strike" and the expected fleet did not arrive to make the invasion a complete success.

Much powder is burned in the defense of a California home while the boy scout operates his wireless apparatus to call troops; many lives are sacrificed—in the dream—and there is more than little talk about the spirit of our forefathers; but the situations are not effective, unless one responds to archaic melodrama.

The company, however, is superior to the play, with George Probert displaying a sinister strength as the servant, who becomes a general; Bert Lytell as a handsome officer, Sydney Shields as his sweetheart, Reggie Sheffield as the boy scout, and Charles Mackay as the congressman. Settings for the piece are in good taste and at times ingenious, but they are wasted on a play of no consequence.

"YOU'RE IN LOVE"

Musical Comedy in Two Acts. Book and Lyrics by Otto Hauerbach and Edward Clark. Music by Rudolph Friml. Staged by Edward Clark. Produced by Arthur Hammerstein at the Casino Theater, Feb. 6.

Judge Brewster	Jack Raffael
Lacey Hart	Laurance Wheat
Dorothy	May Thompson
Mrs. Payton	Florine Arnold
Georgiana	Marie Flynn
Hobby Douglas	Harry Clarke
Mr. Wix	Al. Roberts
Captain	Albert Pollaton
Passengers	Barbara Valdini M. Constantham Hazel Clements
Sailors	C. Balfour Lloyd Gilbert Wells

A ship's boom, to our mind, has never possessed any particularly romantic appeal. We have surveyed it dispassionately on many an occasion while it hoisted cargo to and from the hatches. It seemed to us the apotheosis of the material to be ranked in the same class with typewriters, cigar holders and hall trees. But here comes Arthur Hammerstein, producer to the inseparable Friml and Hauerbach, who, toward the end of his new musical play, "You're in Love," in a scene representing the deck of a Pacific steamship, places Marie Flynn, clad ever so daintily in pajamas, on the boom of the ship with instructions to fascinate the feminine and beguile the masculine hearts of her hearers.

And while the boom slowly swings from left to right over the orchestra pit and the first rows of the parquet, Miss Flinn sings sweetly of love. Under such inspiration it is little wonder that two gentlemen seated under the arc which she described, lost their reserve and snatched the slippers from her feet. The effect was, indeed, electrifying and swept the good ship *High Hope* and the new Casino offering into instant success. In the element of contact provided, lies, of course, the advantage of this new stage device. Utilized to its limits it will make Reinhardt's runway, designed to afford greater intimacy between player and patron, seem an inept piece of carpentry.

Mr. Friml's music, while conventional, is melodious and graceful and frequently resourceful. There is a variety of theme which prevents cloyness—that exasperation of most musical plays—from creeping in. Deep, cheery choruses, such as "Buck Up," follow insinuating waltzes like "You're in Love," a strain which is reminiscent of the composer's famous title-song in "High Jinks"—and sprightly fox-trots, such as "He Will Understand." Then there are numbers which tax Mr. Friml's ingenuity—numbers in which snores are coupled with kisses.

Mr. Hauerbach has not been as happy in the manufacture of the book but this is probably due to the fact that he selected marriage as the basic theme of his work. Consequently he has been forced to resort to all—well, nearly all—the jests upon marital relations which have seen service upon the musical comedy stage. The story concerns the adventures of a young married couple, who under the watchful eye of a matronly and merciless aunt-in-law, have signed away, through a contract, all the usual intimacies and pleasures of the honeymoon.

The feminine members of the cast far outdistance in merit their masculine assistants. Particular credit is due Marie

(*Continued on page* 10)

NEW PRODUCTIONS OUT OF TOWN

"A Nigger in the Woodpile" and "A Night at an Inn," "The Love Mill," "The Lioness"

HARTFORD, CONN. (*Special*).—Two plays were produced at Parsons's Theater, Feb. 6. "A Nigger in the Woodpile," by Harris Jackson, was followed by "A Night at an Inn," the much discussed effort of Lord Dunsany, produced by Corey and Riter in association with Harrison Grey Fiske.

Willis P. Sweatnam was prevented from taking the stellar role in "A Nigger in the Woodpile," on account of sickness, but the interpretation was acceptably done by Fred Strong. The plot is unfolded around an effort on the part of strong financial interests to get possession of the mines owned by Murray Duncan by frustrating all his attempts to raise the last payment of $19,000 and thereby acquire ownership. The long arm of finance is extended even to Murray's home in Vicksburg where friends that would help him find themselves face to face with the alternative of losing the support of New York bankers on whom they depend. J. Lawrence Fenton, the entrepreneur of the scheme, succeeds in obtaining the hospitality of Colonel Spottiswoode, Murray's closest friend and thereby keeping in touch with the developments in Murray's interest.

Betty Spottiswoode, the Colonel's niece, to whom Murray is engaged, has misinterpreted his absorption by business as a waning of his affections and her pique leads her into a promiscuous flirtation with Fenton. The punch climax of the play is when she volunteers her own money to save Murray after learning the truth of the whole affair. She later tells Fenton that Murray has the money and nearly causes the overthrow of their plans.

Rita Jolivet played the part of Betty Spottiswoode in a winsome way. Nellie Pillmore, Frederick Burton and Arthur Albertson all did good work. Kenneth Hunter appeared well in an unpleasant role. J. F. Holloway, Francis Gillen, Alvar O'Brien and Henry Crosby were quite satisfactory. Ethel Cornell, Frances Stirling Clarke, Winnie King Davis, Coates Gwynne and Will Jordan pleased in small parts. Mr. Strong deserves particular credit as he did excellently in a very difficult part after little rehearsal. The audiences were below average in size, but appeared well pleased.

"A Night at an Inn" is a dramatic masterpiece which deserves rank with the best work of its kind. If anything it is rather too ghastly for the average audience. Harry Lambert, a former British officer himself, gives an excellent study as "the toff." In this part he does really wonderful work; Tracy Barrow, Robert Vivian and George Pring do very well as the three "merchant seamen." George Dubney, Homer Greene and Frank Dunlap are the priests of Kiesh, and although they do not utter a single word, each did good work. Moreover they died very gracefully. The entire piece takes but thirty minutes. The verdict of the local press and those who witnessed the play was wholly complimentary. SEYMOUR WEMYSS SMITH.

ALLENTOWN, PA. (*Special*).—Andreas Dippel brought his new musical comedy, "The Love Mill" into being at the Lyric, opening Monday evening, Feb. 5. It does not measure up to the standard set by this manager who has given us "The Lilac Domino." Its music was neither catchy nor pleasing. Its book was dull and amateurish. Its scenic settings were artistic and its costuming gorgeous.

The plot concerns a mother of three daughters who is ambitious to marry them off and has turned her home into a love mill where matches are ground out. The construction is so poor that the situations are amateurish and very old-fashioned. The cast is a hard-working one but only two of the members rise above the level of the piece. These two won considerable applause. They are Jessie Kosta who played Peggy, the youngest daughter, and John Wesley McGowan, who was Tom Harris, her lover. To them fell the best musical numbers—one especially, "When You Feel a Little Longing," was very pleasing.

"In the State of Matrimony" was also sung by these two young people who really saved the show from being a real "bore." Jeanette Lorrie tried hard but the material was not at hand; Vera Michelna wore some stunning gowns and was in her usual good voice; Alice Hegeman was very angular and Gwendolyn Piers was elephantine; Clarence Harvey was the father, and Gustav von Seyffertitz the friend of the family; Angela Kier, Lynn Overman and Jack Honsman complete the cast. A small female chorus come and go in true musical comedy fashion. Much altering is necessary before it is ready for Broadway. FORD L. SHOTWELL.

BUFFALO, N. Y. (*Special*). — Margaret Anglin played the stellar role in "The Lioness," which had its try-out at the Star Theater Monday night, Feb. 5.

The play is founded on Mrs. Gertrude Atherton's novel, "The Perch of the Devil," and in the skillful hands of Rupert Hughes and the producing genius of George C. Tyler, it offers generous opportunity for Miss Anglin's talents.

The story centers on the theme of Ida Compton's love for her husband. It is the old-fashioned devotion, all well and good as far as it goes, but not measuring up to the standard of the modern idea of love which feeds not only a man's stomach but his mind and soul. As these two elements of man's nature have become recognized realities Mrs. Cumpton finds herself far in arrears. Until her husband met the fascinating and accomplished Mrs. Blake his soul and mind were an undiscovered country. Once discovered Ida loses her way in its fogs and her love suffers wreckage. But the more bitter the disillusionment the more determined she is to fight for her mate and make herself his companion, according to this new chart of culture and education. When the great moment of her life comes, when she meets her husband and Mrs. Blake, Ida Compton fights in open combat with the weapons of society and she wins.

White, N. Y.

LOUISE DRESSER AND JAMES BRADBURY,
Winning Laughs in Savage's "Have a Heart."

STRAUSS OPERA PREMIERE

The new Fred C. Whitney opera, "Boys Will Be Boys," composed by Oscar Strauss, will open in Wilmington Monday, Feb. 19. After three days in Wilmington, the Whitney production will play a week in Atlantic City, with a week in Baltimore to follow. The cast includes Lucille Saunders, Laneata Levay, Sam Ash, Dolly Castles, Eugene Lockhart, Franz Egenieff, Galvin Tibetts, James W. Castle, Lew Christy, Nanette Flack, James S. Murray, Frank E. Lambert, Wreath McIntyre, Fritzie Grey, Owen Canfield and a score of others.

WEBER'S THEATER PASSING

Another noted theatrical landmark will have passed into history when old Weber's Theater, at Broadway and Twenty-ninth Street, is razed to make way for a large loft building. With the uptown trend of things theatrical, it has been practically impossible to secure attractions for the house, and recently it has been devoted to motion pictures, and even they did not prove profitable enough to offset the value of the property. The Altman Estates, Inc. have taken a long lease on the ground and they expect to erect a building which will represent in land and structure more than $1,000,000.

HOPKINS GETS "GREAT HOUR"

Charles Hopkins has secured the rights of a new play by Robert Housum entitled "The Great Hour," for production by the Punch & Judy Theater Company. Mr. Housum is also the author of "The Spook Lady" recently announced for production by Henry Miller.

PERFORMANCES OF MOLIERE

Mr. and Mrs. Charles Coburn have announced a series of four special matinee performances of Moliere's "La Malade Imaginaire," to be given on Feb. 15, 20, 23 and 27 at the Harris Theater. A translation of the play will be used under the title of "The Imaginary Invalid." Edith Ellis is responsible for the stage direction and Mrs. John W. Alexander designed the costumes.

THREE ARTS CLUB PLAYS

"The Goal Gate," by Lady Gregory, "A Dear Little Wife," by Gerald Dunn, and "A Midsummer Dance Dream," by Anna Bird Stewart, have been selected for the Theater Workshop Benefit, to be given by the Three Arts Club Players at the Comedy Theater, Mar. 2. Mary Shaw and Olive Oliver are the directors and among those who will take part are Katherine La Salle, Gilda Varesi, Mildred Morris, and Janet Dunbar.

MANAGER AVERTS A PANIC

The Strand Theater at Iowa City, Ia., took fire Saturday night, Feb. 3, but the prompt work of Manager Thomas A. Brown averted a panic. Six hundred people escaped to the street without injury although the flames had gained considerable headway. The building was ready for the big attraction of "Romona," Feb. 12-13.

THE BROADWAY TIME TABLE

FOR WEEK ENDING FEBRUARY 17TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	90
Bandbox	The Lodger	Jan. 8	49
Belasco	The Little Lady in Blue	Dec. 21	72
Booth	A Fortunate Calamity	Feb. 5	17
Bramhall	Keeping Up Appearances	Nov. 8	97
Casino	You're In Love	Feb. 6	16
Century	The Century Girl	Nov. 6	125
Cohan	Come Out of the Kitchen	Oct. 23	142
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	117
Comedy	Washington Square Players	Aug. 30	202
Cort	Upstairs and Down	Sept. 25	174
Criterion	Johnny Get Your Gun	Feb. 12	8
Eltinge	Cheating Cheaters	Aug. 9	227
Empire	A Kiss for Cinderella	Dec. 25	66
48th Street	The 13th Chair	Nov. 20	109
44th Street	Joan the Woman (film)	Dec. 25	109
Fulton	If	Feb. 7	14
Gaiety	Turn to the Right	Aug. 17	218
Globe	The Harp of Life	Nov. 27	100
Harris	The Yellow Jacket	Nov. 9	97
Hippodrome	The Big Show	Aug. 31	293
Hudson	Shirley Kaye	Dec. 25	66
Knickerbocker	The Music Master (rev.)	Oct. 10	157
Liberty	Have a Heart	Jan. 11	45
Little	The Morris Dance	Feb. 13	7
Longacre	Nothing But the Truth	Sept. 14	185
Lyceum	The Great Divide	Feb. 7	14
Lyric	The Honor System (film)	Feb. 12	12
Manhattan	The Wanderer	Feb. 1	21
Maxine Elliott	Magic	Feb. 12	8
Morosco	Canary Cottage	Feb. 5	18
New Amsterdam	Miss Springtime	Sept. 25	171
Playhouse	The Man Who Came Back	Sept. 2	202
Princess	'Ception Shoals	Jan. 10	48
Republic	Lilac Time	Feb. 6	16
Shubert	Love of Mike	Jan. 15	41
39th Street	Old Lady 31	Oct. 30	133
Winter Garden	Show of Wonders	Oct. 26	153

O. P. HEGGIE,
At Maxine Elliott Theater.

STUDENTS PRESENT WILDE

The American Academy of Dramatic Arts gave the third performance of its season at the Lyceum Theater on the afternoon of Feb. 9. "The Importance of Being Earnest" was presented as the principal play by the young actors, who rendered the Oscar Wilde epigrams with the proper degree of cynicism and the necessary British accent. Harold Elliot did very clever and effective work as the young London man-about-town, while Jeannette Parry and Constance Moore were delightful as the demure country mouse Cecily and the sophisticated and languid Gwendoline. The remainder of the cast was excellent and included Holly Pet, Richard Abbott, J. V. Preston, Bryant Thomas, Margaret Ferguson, and Esther Belle Wheeler.

A frivolous curtain-raiser by Cosmo Hamilton, called "When Cupid Came to Earls Court," opened the performance. This was very skillfully presented by Warren Krech, Marc Loebell, Bryant Thomas, Haleen Schiller, Jean Acker, Henrietta Hopper, and Margaret Philippi.

AL. HAYMAN DIES IN HIS SIXTY-SEVENTH YEAR

Had Long Been an Important Factor in Theatrical World—The Syndicate His Idea

Al. Hayman, the well-known theatrical manager, died on Feb. 10 at the Waldorf-Astoria, where he had lived for many years. He was in his sixty-seventh year. For more than thirty years Al. Hayman was one of the dominating influences in the theatrical business in this country. To him as much as any other manager is due the credit for placing the business side of the theater on a reliable financial basis. The so-called theatrical syndicate was his idea and in the first agreements made by that body he had a proportionately larger share in the profits than the other members.

He was born in Wheeling, W. Va., in 1851, and he laid the foundation of his fortune in 1883 when he went to San Francisco and leased the Baldwin Theater. Six years later he began operations in New York. With the late Charles Frohman he acquired the rights to Bronson Howard's "Shenandoah," which was such a success that it earned individual fortunes for both men. In 1899 he assumed control of the Columbia Theater in Chicago and started the chain of theaters which was an important step in bringing about the syndicate. With the late Frank Sanger he built the Empire Theater for Mr. Frohman, and acquiring Abbey's Theater he reopened it as the Knickerbocker under the management of Al. Hayman and Company.

In 1911 he ceased his activities, transferring to his brother, Alf Hayman, his theatrical interests, but it is known that his money aided in financing many ventures since that time.

IN CANADIAN TERRITORY

United Producing Company Is Reviving American Successes

The United Producing Company, Limited, a Canadian syndicate, is reviving a number of American successes for Canadian coast to Coast tours. Strong casts and complete productions are the rule. By special arrangement with Oliver Morosco, "Peg o' My Heart" is now under its control and in order that the present company may not suffer in comparison with the earlier Morosco shows, Marion Dentler, who will be remembered for her clever work as Youth in the original road production of "Everywoman," and was later one of Morosco's most popular Pegs, has been engaged for the title role and opened at Ottawa during the week of Feb. 5.

William Sauter, who succeeded H. B. Warner as leading man for Eleanor Robson in "The Dawn of a To-Morrow" and received much praise for his support given E. S. Willard during a three-season engagement, has been given the role of Jerry, and there are other well-known players in the cast. "In Walked Jimmie," also with a strong cast and an elaborate production, featuring George H. Summers, a well-known Canadian actor, follows the Peg show over the Eastern time. Other attractions handled by this corporation are "Within the Law," "Fine Feathers," "Charley's Aunt" and "In Old Kentucky," which will open in Winnipeg, week of May 7.

COMEDIANS HEAD BILL

McIntyre and Heath Take First Place in Program at Palace Theater

McIntyre and Heath are the headliners at the Palace Theater the current week. They have revised one of their former successes, "The Georgia Minstrels," and this freshened edition meets with as much favor as the original did, which is saying a great deal.

Presenting an entirely new group of songs and stories, Jack Norworth has been held over for a second week, to nobody's disappointment. One of the features of his offering this week is a burlesque travelogue. Amelia Bingham returns to the stage after a retirement of two years and she again presents the well-known "Big Moments from Great Plays." The World Dancers, always popular at the Palace, illustrate the different periods of dancing from the cave man to the Hawaiian wigglers. Emile Lea and Tom Dingle are featured in this act, "The Evolution of the Dance," and they are surrounded by a clever company. May Tully has staged the piece effectively. Rockwell and Wood, "Sports of the Alps," and the fifth episode of Mrs. Vernon Castle's motion picture serial, "Patria," round out the program.

"TELEPATHY," A BURLESQUE

A new sketch, entitled "Telepathy," which burlesques the familiar thaumaturgic acts of vaudeville, has been added to the program in Cocoanut Grove. It enlists the services of Vera Maxwell, Leon Errol and Harry Kelly. Lizzie, the canine comedienne, last seen in New York in "Watch Your Step," also has become one of the Century Roof Company.

TWO MORE THEATERS

The new theater in Forty-eighth Street, to be erected by Edward F. Rush and Lyle Andrews, will be called the Stuyvesant. Construction work will begin about April 1.

Marcus Loew is to erect another theater in Brooklyn, on the old Matthews's department store site, with frontages on Fulton, Smith and Livingston Streets.

OPERETTA AT STANDARD

Franz Lehar's charming operetta, "Alone at Last," is at the Standard Theater this week. The downtown success of this production is assurance that patrons of the popular West Side playhouse will find a particularly attractive offering. The cast includes Harry Conor, Harry T. Hanlin, Robinson Newbold, Forrest Huff, John F. Wheeler, George Wagner, Lester Allen, Mabel Weeks, Elizabeth Goodall, Fritzi von Busing, Bessie McNamee and many others.

PLAYING "LA TOSCA"

Sardou's "La Tosca" is being presented at the Theater Francais this week with an all-star cast consisting of Gilda Darthy as La Tosca, Yvonne Mirval as Marie-Caroline, Yvonne Kersac as Princesse Orlonia; Edgar Becman as Scarpia, Georges Saulieu as Mario, Robert Tourneur as Angelotti; Paul Cerny as Attavanti. It is the most brilliant scenic and artistic production that the Theater Francais has yet attempted.

On Tuesday afternoon, there was a special performance of "Arsene Lupin," with Edgar Becman, Claude Benedict and Yvonne Garrick, for the benefit of the Société Francaise de Bienfaisance de St. Vincent de Paul.

ACTORS' FUND FAIR

After a lapse of seven years the Actors' Fund is to hold one of its famous fairs in Grand Central Palace, commencing May 12 and extending to the 21st. Daniel Frohman, president of the fund has secured the co-operation of prominent producers, managers, playwrights and actors to help him make this year's fair a success. Since the last bazaar the motion picture industry has advanced to its present proportions, and for the first time the film folk will play an important part in the affair.

REMEDY FOR INJUSTICE IN BOOKING CONDITIONS

(Continued from page 3)

plays that he thought could not draw $600. As for the attraction, many road plays would consider themselves fortunate to average $400 a night for their share in one-nighters. If they need more to break even they would not book towns in which they did not think it possible to play to a larger gross then $600.

Helping the One-Night Stand

Now then, having pacified the one-night stand manager by placing him in a position where he is pretty certain to at least split even, why not give the bulk of the credit and the receipts for all business above $600 to the attraction. That is, give to the attraction, say, 85 per cent. of the next $300, thus giving the attraction on a $900 gross, approximately $655, and the house $245. Of the next $600, 90 per cent. could go to the attraction. Thus on a $1,500 house, about $1,195 would go to the attraction, and $305 to the theater. On all business above $1,500, 95 per cent. could be granted the attraction.

From such arrangements as this, it will be seen that the theater would not derive as much from big business as is sometimes possible under present arrangements. As has been pointed out, though, some attractions at present are able to get 80 and 85 per cent. straight, and even fine attractions booked at 75 per cent. sometimes fail to do big business. Much one-night stand business is only $500, $600 or $700, and a method such as has just been outlined would give to the theater manager an even break on moderate business while if big business is done, the bulk of the receipts go to the attraction strong enough to draw them. This system, then, is fair to the local manager, and also fair to the visiting attraction, and furthermore it puts all owners of attractions on the same basis, all getting the same percentages, and those doing the big business, getting the big end of the receipts. Of course the divisions of receipts mentioned are not hard and fast, but only a working basis, the important point being that they should be the same for all attractions.

Conditions in Larger Cities

In the week-stands, a similar practise could be in vogue. At present, the average division of receipts in the larger week stands has already been stated as 60 per cent. of the first $5,000, and 65 per cent. of all over that. Let us protect the theater manager first. If the average weekly expenses of a week stand theater, together with perhaps a very slight profit, are $2,500, let us think of that first. Instead of giving the attraction 60 per cent. of the first $5,000, make it fifty-fifty. Thus $5,000 weeks would bring the theater out whole, and if a week stand theater can't average $5,000 gross weekly it might as well close up. Furthermore, if the attraction can't play to more than $5,000 weekly, and isn't able to come out on $2,500 weekly for its share, it might has well go to the store house. On receipts above $5,000, the greater part should go to the attraction. Give the play, say, 70 per cent. on the next $3,000 above $5,000. On an $8,000 week, the additional $900 to the theater would all be profit, while the share to the attraction would give most plays considerably more than $900 profit for the week. Similarly, on the next $4,000 above $8,000, the attraction could receive 75 per cent.

As this additional income is profit to both parties concerned, it is only just that the major portion of it should go to the play that can draw it, and in the same way, 80 or 85 or even 90 per cent. of the receipts above $12,000, should go to the attraction. All the way through, the theater manager is protected, while the play popular enough to do great big business, gets most of the receipts above the first $5,000. And the best part of it is, all attractions would be treated alike. If Louis Mann can play to a $15,000 dollar week, he would receive as much for his share as Maude Adams would on a similar week. Why should the theater give more to one than the other, provided the business is the same from each? And if Maude Adams should go into a week stand and play to only $5,000, why should she receive a larger portion of the gross receipts than "Fair and Warmer" would for a similar week?

Percentages May Be Changed

As in the case of the one-nighters, the percentages cited above are only a working basis. They would almost of necessity have to vary in different cities, (just as they do at present for that matter), in accordance with real estate values and the expenses of operating a theater in cities of varying populations. Speaking by and large, it costs more to run a first class theater in Pittsburgh than it does in Cleveland and Detroit, while it costs less in Indianapolis and Providence than it does in Cleveland it should be fifty-fifty to $5,000, and then most of the additional to the attraction, (as outlined above), it might be fair to make Pittsburgh fifty-fifty to $6,000, with the sliding scale operative above $6,000, while in such cities as Providence and Indianapolis, it might be fifty-fifty to only $4,000. In any event, all theaters of practically the same running expenses would receive the same terms from attractions, and at the same time, all attractions playing in a given theater would receive the same percentages. The theaters would be protected; attractions would be protected, and the gross returns divided in a manner equitable and satisfactory to all.

Can anyone advance sound reasons why such a system should not be universally adopted?

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE WANDERER."—TIMES: Ever appealing and ever dramatic, this most comforting of all the parables was unfolded again in "The Wanderer." With a cast notable for its notables and with a production that must have been as costly as it was ornate and overloaded.

WORLD: All the characters are vividly imagined and distinctly drawn, and the ancient atmosphere of the scenes is always well sustained. The acting, too, was of an unusually high order.

"CANARY COTTAGE."—TRIBUNE: It is a spirited but overloud musical play, a piece which is frequently blatant and just as frequently downright vulgar.

TIMES: This is a rowdy but amusing musical farce. . . . "Canary Cottage" is rather a low form of entertainment, but it has the elements of popular success.

SUN: The settings are as bright and cheerful as the music. The spectator leaves the theater with kaleidoscopic impression of mirth, youth, color and harmony.

"A SUCCESSFUL CALAMITY."—WORLD: Clare Kummer, whose "Good Gracious Annabelle" was the wittiest and most novel comedy of the season up to the time of its production, easily surpassed her already enviable record with "A Successful Calamity."

TIMES: Not in years has a fresher or more individual sense of humor found voice in the American theater, and not since Langdon Mitchell wrote "The New York Idea" has any American dramatist, with the possible exception of A. E. Thomas, approached her in the effortless and persuasive use of elegance on the stage. Mr. Hopkins gave it a production that comes as close to perfection as the American stage ever does.

SUN: The play almost makes good the boast that the part is ideally suited to Mr. Gillette, who gave a graphic picture of "the man who longs to spend a quiet evening at home."

HERALD: It is frothy with originality and uniquely humorous situations, while the role of the keen man of wealth provided Mr. Gillette with almost the best part he ever has had.

"LILAC TIME."—TIMES: It proved, however, to be another war play, an imitative and intensely theatrical war play.

HERALD: Just a butterfly of a plot, the whole feminine series of incidents would hardly suffice for the scenario of a motion picture.

WORLD: But it is a good acting play, nevertheless, and its well-disguised but time-tried romantic episodes held the attention of the audience closely. Its heroine role afforded Jane Cowl numerous scenes for effective emotional expression.

"YOU'RE IN LOVE."—WORLD: A regular tired-business-man's show — a happy compound of melody, nonsense, pretty girls and vaudeville.

TIMES: Its chief joy is the richly melodious score Rudolph Friml has lavished upon it, and its principal handicap is the lame libretto Otto Hauerbach has wished upon it.

SUN: It is the daintiness of the entire production, the exceptional snap and charm of the musical numbers, the excellence of the cast and the beauty and the dancing of the chorus which combine to make the new offering the delight it was to last night's audience.

"IF."—TIMES: The new play is as wild and lurid a blood-and-thunder melodrama as New York has been permitted to see in many and many a day.

WORLD: It is extravagant and jingoistic in all its sentiments, uneven to the point of being chaotic as a play, and sometimes incredibly silly in its scenes and incidents.

GLOBE: "If" is merely an Americanized version of "An Englishman's Home." It was not written but assembled as a motor car is assembled. But very badly assembled.

White, N. Y.

IRVING FISHER,
In "The Century Girl."

REPERTORY THEATER

Art Drama Players of Brooklyn Ready for Their Opening Bills

The Art Drama Players, who for the past two seasons have been working for the establishment of a repertory theater, will open such an institution in Brooklyn on Feb. 15, when the first of a series of productions is to be presented. They will henceforth work under their new name, The Brooklyn Repertory Theater, with headquarters at 4 Court Square.

The following three one-act plays will make up the opening bill: "The Maker of Dreams," by Oliphant Down; "Poor Little Girl," by Anna Wahlenburg, and "The Finger of God," by Percival Wilde.

Among others, the company includes Edith Randolph, Content Palcologue, Lillian Brennard, Emily McLean, Edith Seabury, Tracy L'Engle, Ralph Bradly, Herbert Osborn, Philip Tonge, Robert Stuart Pigott, and David Kimball. Theodore Heline is general director of the organization and Harry Briggs the business manager.

ACTORS BECOME CITIZENS

German and Austrian actors and musicians, who have been taking their living out of the American stage for years, were in the list of the theatrical people who visited the Naturalization Bureau last week, seeking United States citizenship. Chief among them were Albert Bruning, now appearing in "The Yellow Jacket," Ernst Robert, the comedian of the German Theater, and Reuben Fleishfarb, a musician. All those who applied for papers said they were anxious to swear allegiance to the country that supplied their livelihood.

Elis Gergely, a member of "Her Soldier Boy" company, upheld the woman's end of the applications by demanding admission to the privileges of citizenship. She is 28 years old and is a native of Budapest, Hungary.

REHEARSING "THE KNIFE"

Until now secrecy has surrounded the fact that A. H. Woods has had Eugene Walter's play, "The Knife," in rehearsal for the past two weeks, under the direction of Mr. Walter. "The Knife" has had a rather uncertain career as it was written several years ago and Mr. Woods has made frequent announcements that he would produce it, and not a few times has been on the verge of doing so, but it has not materialized. Prominent in the cast are Lillian Albertson, Lowell Sherman and Orrin Johnson. One of the scenes, where a surgeon is called upon to perform a serious operation on a man who has wronged him, is said to be sensational in its tensity.

BRONX OPERA HOUSE

Direct from its run at the Republic Theater and with but one change in the cast since the opening performance, came "Good Gracious Annabelle," week of Feb. 5, to the Bronx Opera House. This delightful farce was cleverly acted by Lola Fisher, Walter Hampden, Edwin Nicander, J. Palmer Collins, and Edmund Douglas in the part of Wilbur Jennings.

Prospects are bright for the Spring engagement of the Aborn Grand Opera company, for which reservations are already being made.

IDA C. MALCOMSON.

LAST DAYS OF "IF"

With the closing of "If" at the Fulton Theater Feb. 17, the house will be turned over to Nazimova in "'Ception Shoals" for a week, prior to the opening of "Pals First."

Joseph Riter, of the theatrical firm of Corey & Riter, has bought one of the show places in Palm Beach, Fla.

"ELEVEN P.M." DONE IN WASHINGTON

Blanche Bates and Lackaye in Potter's New Play—"By Chance" in New Haven

WASHINGTON, D. C. (*Special*).—The return of Blanche Bates was most warmly welcomed by a capacity audience at the New National Theater during last week's initial production of the Paul M. Potter's newly written play, "Eleven P.M.," which covers a story that deals with an argument pertaining to matters of international political interest in the locale of a continental capital. In the presentation almost every nationality is represented.

The star scored again one of her biggest successes—being repeatedly honored by the strongest of praise for her talented work and the recipient of numerous curtain calls. Wilton Lackaye is the principal actor in support of the star and shares strongly in the honors. A notably excellent assisting company includes Charles Hammond, Jeffries Lewis, George Gaston, Charles Butler, Janet Travers, Perika Boros, J. H. Barnes, Thomas J. McGrane, Louise McIntosch, Ford Penimore, Marie Ascaraga, Henry Viley, and Albert Friscor.

JOHN T. WARDE.

NEW HAVEN (*Special*).—"By Chance," a new play, written by Charles Carver, was produced for the first time on any stage at the Hyperion Theater, New Haven, Conn., Feb. 12, under the stage direction of Harry Andrews. It is adapted from incidents in Randall Parrish's widely read novel, "My Lady of the South." The action takes place during the Civil War. The play is well produced and various members of the company do highly creditable work. Mr. Carver has written entertainingly and the plot is, on the whole, well worked out. It deals with a Northern lieutenant, who finally, after a series of adventures, wins the hand of a Southern girl. There are many exciting moments in the play, and the action is gripping.

Charles Carver plays the leading role very well, and the same is true of Jane Morgan as the leading lady. John Dilson contributes some really excellent comedy, which improves the play greatly. Carl Jackson did well as the unsuccessful Southern officer, and Evelyn LaTelle and William DeWolfe do good work in character parts. William Elliott and Robert Robson please as do Jerry Broderick, Viola Barney, Charles André and Bella Cairns. Frank Thomas also does some very excellent work. The audiences were large and appeared well pleased.

SEYMOUR WEMYSS SMITH.

HERBERT TREE IN BROOKLYN

Sir Herbert Beerbohm Tree has decided to remain in America for a few weeks longer and accordingly will resume his tour which he closed in Philadelphia last Saturday at Wilmington, Del., on Washington's birthday. He will be seen at the Montauk Theater in Brooklyn for one week beginning Monday, Feb. 26, this being his last appearance in Greater New York in Shakespeare's "Henry VIII," which he played at the New Amsterdam Theater last Spring.

Brooklyn is to have another large theater, situated on Fulton Street, near Bedford Avenue. The property, which includes the present Regent Theater, was bought by Louis L. Levine, president of a new corporation that will carry out the project. The deal, including the improvements, involves about $800,000, and the plans call for a theater that will seat 3,000. The first policy of the house will be motion pictures and vaudeville.

AL H. WILSON'S DEPARTURE

The celebrated dialect comedian and singer, Al H. Wilson, is playing this season a character of the Emerald Isle, appearing in an Irish song play entitled "My Killarney Rose." While this is a decided departure from Mr. Wilson's known style of dialect characters, it is not new to him, since in his early career he won popular success in Irish impersonations, and in thus again assuming the Celtic roles he simply returns to his first love. He possesses a brogue of uncommon sweetness and his play affords him abundant opportunity to make it evident.

Mr. Wilson's portrayal stands for the dignity and worth of the Irish people. Of course, Mr. Wilson sings, for one could not imagine a Wilson entertainment lacking the delight of his singing voice. Surrounded with an Irish atmosphere, his songs will take on a new fascination, typifying the melodies that belong to that romantic land. Mr. Wilson in "My Killarney Rose" is proving a strong attraction.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

(*Continued from page 7*)

Flynn, who sings the leading role in a small but pleasing voice and May Thompson, who dances with her accustomed grace and alignment. Florine Arnold made considerable of the eccentric comedy part of the aunt. To Al Roberts was entrusted the hopelessly-conventional character of a missionary, and Laurence Wheat contributed amiability to the part of Lacey Hart.

Mr. Hammerstein has selected an exceptionally comely chorus for his latest production, and, with the assistance of Edward Clark, he has staged the musical comedy, smartly and elaborately.

"THE GREAT DIVIDE"

Drama in Three Acts, by William Vaughn Moody. Revived by Henry Miller at the Lyceum Theater, Feb. 7.

Stephen Ghent	Henry Miller
Philip Jordan	Byron Beasley
Winthrop Newbury	Charles Gotthold
Dr. Newbury	James Galloway
Lee Anderson	Harry E. McKee
Dutch	Arnold Wilbur
Pedro	Leon Roberts
Burt Williams	James Hagan
An Architect	Gordon Morris
A Contractor	Robert B. Kegerreis
A Boy	John Lockett
Mrs. Jordan	Mrs. Thomas Whiffen
Polly Jordan	Alice Lindahl
Ruth Jordan	Gladys Hanson

"The Great Divide," William Vaughn Moody's drama of the conflict between Eastern conventionality and Western primitiveness, which, upon its original production ten years ago, was hailed in certain quarters as the "great American play," has been revived by Henry Miller under conditions which should bring it new popularity. In the first place, Mr. Miller appears in his role of Stephen Ghent, the rugged Westerner who wins by cave man methods a New England school teacher as his bride. Secondly, through splendid interpretation by a well-balanced cast, and the carefulness of the producer in stage details, the play is shown to possess as much vitality, reality and color as it did upon its first presentation.

Despite the ever-changing technique for the stage, despite the occasional impression of a too flowery-phrased philosophy of life, due, no doubt to a misplaced emphasis by one or two players, the drama seems as modern in its plot and character development, in its psychology, as if it were written yesterday.

Of the original cast, Mrs. Thomas Whiffen as the mother and Charles Gotthold as Winthrop Newbury are, with the exception of Mr. Miller, the only members present. Gladys Hanson, in the role of Ruth Jordan, originally played by Margaret Anglin, gave an intelligent and physically graceful performance. Alice Lindahl was charmingly vivacious as Pollie, and Byron Beasley made a forceful Philip Jordan.

PLAYERS ENGAGED

Charles Purcell has been engaged by the Messrs. Shubert for the principal masculine role in "Nina."

Margaret Romaine has assumed the prima donna role in "Have a Heart" at the Liberty Theater.

Arthur Chesney, who played the role of the doctor in the Margaret Anglin production of "Caroline," has been engaged by John D. Williams for a principal part in the W. Somerset Maugham comedy, "Our Betters."

Frank Bertrand has been engaged by Joseph A. Physioc, Jr. to play the leading character role in "The People," a play by Marian Creighton.

Edgar Norton has been added to the cast which is to present E. H. Sothern's play, "Stranger Than Fiction."

Barnett Parker, who will be remembered as Fred Beenstock in "Hobson's Choice," and Sam Edwards, the well-known character comedian, have been engaged for prominent parts in "Nina."

Lois Ewell has been engaged by the Shuberts for "The Beautiful Unknown."

Louise Randolph has joined the Dolly Sisters in "His Bridal Night" playing the part created by Lucille Watson.

CASEY SUES ERLANGER

Pat Casey, the vaudeville agent, sued Abraham Erlanger, the theatrical manager, in the Supreme Court, Feb. 6, to recover $250,000, which he alleges is due him under an agreement entitling him to a percentage of net profits on productions from 1908 to 1915.

Casey said that in return for his services in engaging talent, etc., he was to receive 25 per cent. on "Oh, Oh, Delphine," out of which he says Erlanger made $200,000; 25 per cent. on "The Argyle Case," out of which $150,000 was made, and 5 per cent. on "Daddy Long-Legs," out of which the defendant made $500,000.

Alfred E. Henderson, director of the Henderson School of Oratory, and well-known for his vivid dramatic reading of Kipling and Service, besides other contemporary writers, announces "An Evening in the Trenches with Robert W. Service" on Sunday, Feb. 18, at the Princess Theater. Mr. Henderson will devote 50 per cent. of the receipts, after actual expenses are paid, to the Prince of Wales Relief Fund.

FROM HERE AND THERE

On Friday afternoon, Feb. 16, the American Academy of Dramatic Arts will give its fourth matinee of the season, presenting "Broken Hearts," a fairy play in three acts, by W. S. Gilbert, and a one-act fantasy, by Oliphant Down, "The Maker of Dreams." The performance will take place in the Lyceum Theater.

Fred Latham, general manager of the Century Theater, having fully recovered from the illness which confined him to his bed for the past six weeks, returned to his post last week.

The Theater Treasurers' Club of America held its annual supper and dance on the McAlpin Roof, Feb. 10. Three hundred members were present, coming from practically all of the Eastern cities, the New York City club alone having more than one hundred diners. A number of vaudeville acts and entertainers of all kinds volunteered their services for the entertainment during the supper. James Scullion of the Metropolitan Opera House was the master of ceremonies.

Owing to the illness of Frank Keenan, who is staging "The Pawn," the rehearsals of the play, which were to have begun last week were postponed to the present week. Paul Gordon and Regina Wallace have been engaged for the cast.

Through an oversight, the name of Henry Duggan was omitted from the cast of "The Wanderer," printed in last week's issue. Mr. Duggan is giving a satisfactory performance in a small role.

The Theater Assembly will hold the annual Theater Assembly Frolic in the new Grand Ball Room of Reisenweber's, Columbus Circle, Monday, Feb. 19, at 12 o'clock. A prophecy of the Assembly will be given by Mrs. Josephine Libby. The afternoon will be devoted to a varied entertainment. Moving pictures of the Assembly will be shown.

"The Princess Pat" is playing to large business on this, its first tour of the West. There are two companies playing this Henry Blossom-Victor Herbert success under Mr. Cort's direction, and both are repeating last season's drawing powers.

Elizabeth Marbury expects to make a series of American musical comedy productions in Paris, after the war is over, at the Theatre Femina, a playhouse operated exclusively by women and in which Miss Marbury owns a large interest. It is her intention to present the three musical shows in which she is interested in this country, "Love o' Mike," "Very Good Eddie" and "Nobody Home."

Edith Shayne, a member of John Drew's company playing in "Major Pendennis" has completed an adaptation of Thackeray's novel "The Newcomes," which has been accepted by a well known producing firm. The only other instance of the book having been prepared for the stage was a dramatization made by Michael Morton, called "Colonel Newcome," which was produced by Sir Herbert Tree in 1906.

Alma Kruger will produce a short play entitled "Hate," by Charles Webster, at the Neighborhood Playhouse, on the evening of Tuesday, February 20. The cast comprises: Jean Periquin, Ethel Gray, Charles Fleming and Charles Webster.

A tour is being arranged for Minna Gale Haynes, dramatic reader and Henry E. Dixey. Mrs. Haynes is a well-known dramatic actress who has given a group of dramatic readings this season, and Mr. Dixey will elaborate his present vaudeville act and the two artists will alternate at a weekly series of readings in cities of the East.

Brenda Fowler, who plays in "The Hyphen," by Ethel Clifton, in vaudeville, has returned to New York to continue her season in this and other Eastern cities. Miss Clifton has completed three more short playlets for early vaudeville use, and Miss Fowler has also written a new comedy which she will use after the present season has terminated.

Frederick and Fannie Hatton came to town one day last week with a new play, which it is said a certain manager is very anxious to produce. They expect to return home in a week.

Charles Husted, who for the past five years has been identified with prominent stock organizations in the capacity of stage manager, has entered the producing field. Mr. Husted has just closed his repertory company, the Berkley Drama Players, to enter vaudeville with his four-people dramatic sketch, "Don't Lie to Your Wife." Mr. Husted is playing the light comedy lead, and Mercedes Lake, a little comedienne, with a charming personality, in portraying the "wife." Macklyn Allyn and Charlotte Winas complete the cast.

The second of a series of dramatic recitals was given by Hedwig Reicher at the Comedy Theater on Sunday evening, Feb. 4. As in the first performance, Miss Reicher surrounded each of the selections with their appropriate stage setting and costumes. "Madonna Dianoro," a play in one-act by Hugo von Hofmannsthal, was the first number. It is founded on an Italian legend and gave expression to Miss Reicher's power as a tragedienne. This was followed by three verses in lighter vein by K. Ujesl, set to Chopin music. A two-act playlet, "The Post Office," by Sir Rabindranath Tagore, completed the performance. Mildred Dilling played the incidental music on the harp, while the Chopin numbers were rendered by Blair Neale at the piano.

ACTORS' EQUITY ASS'N

Management Gives Actors Full Pay for First Half-Week

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, Feb. 5, the following members were present: Bruce McRae, presiding; Messrs. De Angelis, Cope, Jennings, Kyle, Mawson, Stewart and Stevenson.

New members elected: Helena Claire Benedict, Harry Benham, Nace Bondille, Anna C. Browning, Maurice Costello, D. J. Flanagan, Florence Johns, Anna Jordan, Hazel Kirke, Walter J. Naylor, Louise Ripley, Carle Stowe, Tom Springer, Jack Squire.

All actors are asked to bold in mind that the A. E. A. does not stand still and talk loudly of strikes or other means of compulsion. It acts each day cheerfully and zealously in behalf of its members and at the same time tipping the scales for managers.

It is a pleasure to record that the management of one of the largest productions of many seasons, having in their cast one actor, under Association contract, voluntarily accorded the entire company A. E. A. terms by paying full salaries for the first half week—the initial presentation having been made on Thursday. Rehearsals had covered a period of four and one half weeks. The action was attended with much graciousness. Correspondence relative to this episode shall appear in the March *Equity*.

Again, a producing manager of world-renown is voluntarily paying extra compensation to one of his companies now appearing in Chicago, for Sunday night performances. This is what he should do but how easy it would be for him to say,—"Other managers don't do it. Why should I?"

A few days ago a manager came to see the secretary about a complaint that had been lodged against him. It declared he had not paid for the parts of a broken week of his company on tour in accordance with the best practice. "Well," he exclaimed, "some people figure on the basis of sixths; some on sevenths and others on eighths and ninths. Why should I not prefer ninths?" This is another instance to prove the importance of getting a standard contract.

During the early part of the New York run of a certain new play it seemed necessary to the managers that some ballast be thrown over to keep afloat. The company and the authors agreed to accept a reduction in salaries and royalties. This was done for two weeks on the understanding that the several amounts deducted would stand as liens against any future profits of the production. Two actors, we were told, who were *given* their notices under the two weeks' clause, had the deductions paid them when they departed, on the theory that the management was taking from them the chance to await "future profits." Later in the season another actor withdrew from this same company on a two weeks' notice which he gave himself. He asked for a reimbursement of the deduction referred to and the management took the stand that as *he* was taking himself away from the enterprise before profits had accrued, there was nothing due him. Our attorneys supported the management in its position.

BY ORDER OF THE COUNCIL...

ACTORS' CHURCH ALLIANCE

The February service of the New York Chapter of the Alliance will be held next Sunday evening, Feb. 18, at the Madison Avenue Methodist Episcopal Church, Sixtieth Street and Madison Avenue, at 8 o'clock. The sermon will be preached by the pastor, Rev. Dr. Worth M. Tippy, and his subject will be "The Stage and Billy Sunday." Frederick Warde, acting President of the Alliance, will take part in the service, together with the Secretary, Rev. Walter E. Bentley. A social hour will follow the service in the church parlors and all interested are cordially invited.

The midwinter meeting and reception of the Philadelphia Chapter of the Alliance was held in the Clover Room of the Bellevue-Stratford Hotel on Tuesday afternoon, Feb. 6. The room was crowded to the doors and all the professionals in town were present, together with a large number of the Philadelphia clergy and society folk. The guests of honor were Mr. and Mrs. George Arliss, Sir Herbert Tree, Edith Wynne Matthison, and Raymond Hitchcock. The Rev. Dr. Floyd Tompkins, Rector of Holy Trinity and local president occupied the chair and introduced the speakers.

Last Thursday afternoon by invitation of the Thanhouser Film Company, Mr. Bentley piloted a party of twenty-five clergymen to New Rochelle to witness the first exhibition of "The Vicar of Wakefield," featuring Frederick Warde, which is soon to be released. A strong resolution of approval was passed and signed by each member of the party. Mr. Bentley, through the management of the Manhattan Opera House, has invited the clergy of New York and vicinity to witness "The Wanderer" during this week and several hundred have accepted the invitation.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

LEO LAVIN, Canton, O.—Our Canton, Ohio correspondent is Dr. D. M. Bush. A letter addressed to him in our care will be forwarded to him.

H. B. Philadelphia.—Shelly Hull, who has been engaged for one of the leading roles in "The Willow Tree," which is now in rehearsal, is Henry Hull's brother.

H. I. M., Syracuse, N. Y.—Ruth Findlay has appeared in "A Working Girl's Wrongs," "Baby Mine," in stock and now in "A Successful Calamity." (2) Roland Young played in "Hindle Wakes," "John Gabriel Borkman," with the Washington Square Players in "The Red Cloak" and "The Sea Gull" and before joining "A Successful Calamity," in "Good Gracious Annabelle."

AMY COAD, Newark, N. J.—"When Dreams Come True" was first produced in New York at the Lyric Theater, Aug. 18, 1913, by Philip Bartholomae with this cast: Thomas Aiken, Otto Shrader, Saranoff, Ann Mooney, Edward Garvie, Joseph Santley, Marie Flynn, Amelia Summerville, Anna Wheaton, Clyde Hunnewell, Fraser Coulter, Donald Macdonald, and May Vokes. (2) Fred C. Whitney is producing "Boys Will Be Boys." The opening date for the New York premiere has not been announced.

C. W., Vancouver, B. C.—The last play that Eleanor Robson played in before her retirement from the stage upon her marriage was, "The Dawn of a To-Morrow." She appeared in the title role of, "Merely Mary Ann" at the Garden Theater, New York, on December 28, 1903 continuing in that role both in America and in London until the revival of "She Stoops to Conquer" on April 17, 1905. "Merely Mary Ann" stayed in New York until April 30, 1904. Edward Arden played with Eleanor Robson during the New York engagement of "Merely Mary Ann," but not in the London production, or on tour. (2) We can not help you with the music. Write to some music publisher.

C. K. S., Reading, Pa.—Edward J. Morgan created the part of "Ben-Hur" at the Broadway Theater, Nov. 29, 1899. Mr. Morgan was followed in that role by Emmett Corrigan, who had been Shiek Ilderim in the original production. William Farnum succeeded Mr. Corrigan and after him came Wilfred Payne, an English actor who played the part for a season. William J. Kelly, Alphonse Ethier, Orrin Johnson, A. H. Van Buren, Henry Woodruff, Basil Gill, Thurston Hall, Conway Tearle, Richard Buhler, and Thomas Holding in succession have played in the role since. Mr. Tearle, besides playing "Ben-Hur" in America for a season, was the original of the part in Australia. Robert Taber played the title-role in "Ben-Hur" on its first production in England at the Drury Lane Theater, London, in 1902. For the revival of "Ben-Hur" in London in 1912, where Klaw and Erlanger sent their production, Arthur Wontner played the title-role, and in the recent revival at the Manhattan Opera House, A. H. Van Buren had that part. (2) William but we find no record of Herbert Standing Farnum appeared in "Ben-Hur" in 1907, in the cast at that time.

BORN

Born to Mr. and Mrs. A. Mayo Bradfield, a boy, Jan. 17, at St. Joseph, Mo. Mrs. Bradfield will be remembered to the dramatic profession as Rose Ainsworth. Mr. Bradfield was formerly of the firm of Gilson and Bradfield who dissolved partnership last season.

STEIN'S MAKE-UP NEW YORK

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings at 8.20. Mat. Wed. and Sat.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS in A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris (Formerly Candler Theatre). Evgs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
Captain Kidd, Jr.
A FARCICAL ADVENTURE By Rida Johnson Young.

BELASCO Theatre, West 44th St., Evgs. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

LYCEUM 45th St. and Broadway. Eve. 8.20. Mats., Thursday and Saturday, 2.20.
HENRY MILLER in The Great Divide
By William Vaughn Moody.

CORT West 48th St. Phone Bryant 46. Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Season's One Substantial Success
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
KLAW & ERLANGER present
Elsie Ferguson
In a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger ..... Managers
LAST TWO WEEKS
DAVID BELASCO presents
David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER

GEO. M. COHAN'S Theatre, B'way, 43d Street. Tel. Bryant 302.
Evgs., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats. Wed. and Sat., 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LIBERTY West 42d Street. Evgs., 8.30. Mats., Wednesday and Saturday, 2.30.
HENRY W. SAVAGE offers
The New Musical Comedy
HAVE A HEART
In Cast are
Louise Dresser, Billy B. Van, Thurston Hall, Flavia Arcaro, Eileen Van Biene, Marjorie Gateson, Donald Macdonald, James Bradbury
AND BEAUTY CHORUS

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 3058 Bryant. Evenings, 8.20. Matinees, Wed., Thurs. and Sat., 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.
EXTRA MAT., WASHINGTON'S B'DAY.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees Thursday & Saturday, 2:20
THE 13th CHAIR
By BAYARD VEILLER

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Shubert 44th St., W. of B'way. Phone 6430 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
A Comedy with Music
Love O' Mike
EXTRA MAT., WASHINGTON'S B'DAY.

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"
EXTRA MAT., WASHINGTON'S B'DAY.

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings, 8.15. Mats., Wed. and Sat., 2.15.
EMMA DUNN in the Sunshine Comedy
"OLD LADY 31" Extra Mat., Feb. 22nd.

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15. Mats., Wed. and Sat., 2.15.
Musical Comedy Success
YOU'RE IN LOVE
EXTRA MAT., WASHINGTON'S B'DAY.

ASTOR THEA., 45th St., and Broadway. Phone 1687 Bryant. Evgs. 8.30. Mats., Wed. and Sat., 2.30.
CLIFTON CRAWFORD in HER SOLDIER BOY
ADELE ROWLAND | BETH LYDY
EXTRA MAT., WASHINGTON'S B'DAY.

MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8:15. Matinees, Wed., Sat. and Washington's Birthday.
THE WANDERER
With the greatest cast ever organized in the history of the American Stage. Prices, 25c., 50c., 75c., $1.00, $1.50. Popular Matinee Wednesday, 25c. to $1.

LONGACRE Theatre, 48th St., W. of Bway. Evgs., 8.30; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15. Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (Herself)
In a new WATER SPECTACLE
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

MARRIED

CHARLES DANA WRIGHT, Mirror correspondent in Honolulu and Georgia Purcell were married in Honolulu, Jan. 6.

DIED

GEORGE MELLERSH HAMILTON BARTER, the husband of Dorothy Usher, the well-known actress, died suddenly from apoplexy on Feb. 10, at Harmon-on-Hudson.

FREDERICK W. WHITE, who, under the signature of "F. W. W.," was well-known as a dramatic critic, died last week at his home in Denver, Colo. He was about 60 years of age and was the critic on the Post of that city at the time of his death. Previously to his joining the staff of the Post he held the same position on the Denver News.

ESTELLE CLAYTON, once well known on the vaudeville stage, was found dead in her room at 239 West Fourteenth Street, on Feb. 10. In recent years she had been posing for artists. She was about 50 years old.

DANIEL R. RYAN, old-time professional ballplayer, and at one time an amateur actor in Shakespearean plays at Cambridge, Mass., died in that suburb of Boston last week, aged 49. In baseball circles he was known as "Cyclone" Ryan.

PEARL MELVILLE, known in private life as Mrs. Walter S. Baldwin, and sister of Rose, Maude and Ida Melville, died in Minneapolis last week. She was injured in a railroad accident in November.

CLINTON WILSON, manager of the Empire Theater at Rahway, N. J., died Feb. 6, as a result of an operation. He was sixty years old and was formerly a member of the reportorial staff of the Kansas City *Star*. He was an Elk and the Elks of Rahway took charge of the funeral arrangements.

SAMUEL A. LINCOLN, aged seventy-five years, veteran theater program publisher, died at his home in Boston, Feb. 5. Mr. Lincoln published the program of the Boston Museum for thirty-seven years. Recently he had published the program of the Boston, Shubert, Majestic and Globe theaters.

MATTIE SHERIDAN, author, magazine and newspaper writer and founder of the Hungry Club, died Feb. 9 in her apartment, 100 West Eighty-eighth Street, after a two months' illness, from Bright's disease. She was one of the most popular of the women writers on and for the stage and was a confirmed first-nighter. Miss Sheridan's latest literary work was the compilation of a book called "My Friends, Famous and Infamous." She was fifty-six years old.

Sallie Fisher, the popular prima donna and star of many light operas, is preparing to go into vaudeville. She began rehearsals last week in "A Choir Rehearsal," a vehicle written by Clare Kummer.

NEWS OF STOCK PLAYS AND PLAYERS

ON THE RIM OF BOSTON

What the Somerville Players Are Doing to Amuse 100,000 Commuters

SOMERVILLE, MASS. (*Special*).—Somerville, Mass., sounds obscure, but it is a portion of Boston where 100,000 persons live and have their bedrooms, and the Davis Square Playhouse is giving to Boston the only and best stock performances seen in these parts in a long time. Attention to detail and clean-cut atmospheric performances procure a result that at the same time is both convincing and enjoyable. In November the entire proposition shifted to grace, charm and completeness. A new director, leading man, juvenile man, second man and woman ingenue, etc., as well as casting plays to the full strength of the company has gradually brought to our midst an organization that it would be difficult to find anywhere in these parts. From "Diplomacy" (the Gillette version) down the line through comedy, musical comedy etc., each offering has been presented with a surety that is seldom found in the change of bill each and every week.

John Dugan, Edmund Bailey and Grace Fox who opened the season with the Somerville Players still hold their followers while Brandon Evans, a tremendous favorite of last season has returned to wave his magnetic spell over the West side of Boston. Jack Lewis, the juvenile man is a host in himself and a tremendous favorite. Arthur Howard, the new leading man has carried the town by storm and is so much of a favorite that it is difficult to distinguish between the man's splendid art and the frenzied popularity that he has achieved. Betty Barnicoat, the popular favorite for the past two years with John Craig at the Castle Square Theater, is another ten strike and so popular that she is sought at all the local functions. After all is said the direction and beautiful settings of Kendall Weston, the director of the company, has placed the Somerville players upon a platform that stock in this section of the country has never before achieved. The Messrs. Hobbs, the owners of the Somerville Theater with their liberal principles, deserve all that is coming to them for their open, up-to-date ideas.

Maggie Pepper, week Feb. 5-10, has introduced a new leading woman, Adalyn Bushnell, who has made a big success, being received with generous applause.

Clarence Mixer's Union Square Olympia is packed to the doors all the time as that popular young manager so richly deserves. Mrs. Edward Bailey, wife of the Somerville Players character man, has gone to the Empire, Salem, to play a special engagement. The Clarendon Club, Somerville's most exclusive social institution gave their annual theatrical entertainment at the Somerville Theater nights, Feb. 12-13. Every seat for two performances was sold. The Somerville Theater has adopted Monday matinee policy of presenting a big feature picture and filling in a three-hour program devoted entirely to the screen.

GEORGE MCPUTNAM.

ELSMERE THEATER STOCK

A strikingly noticeable increase in the attendance since the reorganization of the Elsmere Theater Players is the reward justly meted this thoroughly capable organization. The choice of plays has been a strong factor, but the general excellence of the company accomplishes desired result. "Fine Feathers" was the offering, week Feb. 5, when fine character interpretations were contributed by Clay Clement as Robert Reynolds, Mary Fry has Jane Reynolds, William E. Blake as John Brand and Harold Kennedy as the doctor. These plays are called, "The Big Four," by the patrons here and never fall short of expectations. Louise Sanford in the role of Mrs. Collins shows how important a minor role can be made and Jack McGrath as Dick Mead gave a spirited performance. May Fowler's work stood out in the small part of Frieda. The stage directions and settings are notably good. Week Feb 12, the French musical farce comedy, "Maniselle."

IDA C. MALCOMSON.

"DAVID HARUM" IN ELMIRA

ELMIRA, N. Y. (*Special*).—Lee Sterrett, in the title role, walked away with first honors in the Mozart Players' splendid production of "David Harum," which drew capacity to the Mozart, Feb. 5-10. Edward Everett Horton was happily cast as John Lennox and played the part in a thoroughly satisfactory manner; Harriett Duke was captivating as Mary Blake and invested the role with much dramatic ability; Lillian Stuart offered a strong bit of character work as Widow Cullom; J. Harrison Taylor was good as General Woolsey, and Charlotte Wade Daniel made much of the role of Aunt Polly Bixbee. Excellent work by Hazel Corinne, R. Thomas Holden, Dave Callis, Edward McMillan, Girard Patterson and Roy G. Lee rounded out a cast of unusual merit. "Little Lost Sister, Feb. 12-17.

J. MAXWELL BEERS.

"LION AND MOUSE," SIOUX CITY

SIOUX CITY, IA. (*Special*).—Grand, John Beigger, manager: With Frank Shannon ably portraying the role of John Burkett Rider and Miss Inez Ragan as Shirley Rossmore, the Princess-Grand Stock company is putting on "The Lion and the Mouse" week Feb. 4, as well as it ever has been put on before anywhere and the large business is more than proof that the local theatergoers were satisfied. Both Mr. Shannon and Miss Ragan were excellent. Miss Ragan's work at the finish of the third act was worthy of special mention. Robert Brister as Jefferson Rider and Nan Bernard as Kate Roberts again added feathers to their laurels; Rollo Lloyd as Senator Roberts; Charlotte Adams as Mrs. Rider; Burke Clark as Judge Rossmore, William Lyons as Hon. Fitzroy Bagley, Eugene Shakespeare as Rev. Pontifex Deetle, Irving Lancaster as ex-Judge Stott, Gertrude Keith as Jane Deetle, Minnie Williams as Miss Nesbitt, Charlotte Adams as Mrs. Rossmore, Eddie McHugh as servant at Rossmore's, and Leo Beigger as Jorgins completed an exceptionally strong cast. Week 11, "The Right of Way."

Rollo Lloyd, formerly director with the Morgan Wallace Players here the first of the season, has been chosen as director for the Princess-Grand Stock company to succeed Edwin Curtis, who resigned to accept a similar position with the Poli Stock at Washington, D. C. Mr. Curtis was presented with regards from the company and crew before leaving to take up his new position.

MURPH.

Hartsook, L. A.

JANE O'ROURKE.

Leading Woman in Stock Playing at the Bishop Theater, Oakland, Cal. She made a distinct impression recently as the vampire in "A Fool There Was," at the Bishop.

"ROMANCE" IN SCRANTON

SCRANTON, PA. (*Special*).—Academy: "Romance," by Edward Sheldon, was the offering of the new Poli Stock company week Feb. 5, to capacity houses. Frank Charlton as Thomas Armstrong, was excellent, giving a strong and finished characterization of the part; Gertrude Fowler as Marguerite Cavalini, was thoroughly at home in her work, investing it with skill, ease and charm, being especially strong in emotional parts, and added many to her already large number of admirers. Lawrence Brooke gave a well rounded performance of the part of Cornelius Van Tuyl. Others who did exceedingly well, were May B. Hurst, Helen Gillingwater, Mabel Griffith, Lydia Jones, Howard Smith, Kenneth Royce, Gilbert Coan, Jerry O'Day, Marguerite Johnson and Rexford Burnett. The staging, under the direction of A. J. Edwards, was up to the usual high standard and the scenery all that could be desired. Scranton audiences have shown their appreciation of the new Poli Stock company in no uncertain fashion, for they display more finish and unity in their work than is usually found in stock companies. "The Fatal Wedding," week Feb. 12. Helen Gillingwater, a member of a former stock company here and a prime favorite, has joined the present company, much to the delight of her many admirers.

C. B. DERMAN.

KEILY CO., LANSING

LANSING, MICH. (*Special*).—Gladmer Theater: Keily Brothers Stock company, in "The Witching Hour," Feb. 4-7. To good houses. The company puts on two plays each week. "The Show Shop," Feb. 8-10.

LEOLA A. SPENCER.

"WHAT HAPPENED TO MARY"

SPOKANE, WASH. (*Special*). — American: For his farewell vehicle Henry Hall scored a triumph in "What Happened to Mary," week of Jan. 28. By a happy coincidence Miss Jessie Arnold, who created the part on Broadway several seasons ago when the play was produced to capitalize the moving picture notoriety of the story, played the Mary role. Mr. Hall had an amusing role, for him, as the stern, grouchy man who takes the lonesome girl in hand against her wishes. Jack Fraser as the old salt, Carl Caldwell as the villain and Harry Leland as the comedy lover, all scored. "Broadway Jones" is underlined.

ROBERT S. PHILLIPS.

"YANKEE PRINCE" IN SEATTLE

SEATTLE, WASH. (*Special*).—At the Orpheum, the Wilkes Players gave a very acceptable presentation of "The Yankee Prince," Jan. 31-Feb. 3, which drew houses averaging fair business. William C. Walsh acquitted himself well in the title-role, and George Rand scored as Steve Daly; John Sheehan showed his cleverness to good advantage in the role of the Earl of Weymouth. In the cast were Gladys Eyman, Daisy Vernon, Dora Sullivan, Gerald E. Griffin, Monti Collins, Richard Frazier and others, who contributed to the fun and merriment. Same company in "The Spendthrift," with Phoebe Hunt and Norman Hackett in the leads.

BENJAMIN F. MESSERVEY.

ACADEMY PLAYERS, HAVERHILL

HAVERHILL, MASS. (*Special*).—The Academy Players: Miss Florence Carpenter, the new leading lady, made her first appearance with the Academy Players, in "Rich Man, Poor Man," by George Broadhurst, week Jan. 29-Feb. 3. Miss Carpenter comes from a year and a half as leading lady for Selwyn and company, appearing in "Under Cover," and lately in "Fair and Warmer," another Selwyn hit. She has also played in a series of the better plays, as "Brewster's Millions," "The White Feather," "Bought and Paid For," "The Fortune Hunter," "Baby Mine" and other notable productions. For two seasons she appeared as lead with Oliver Morosco's Stock company at Portland, Ore., and later with the Keith company at Brooklyn, N. Y. Miss Carpenter has a charming personality and is sure to win a host of friends. Week Feb. 5-10, "Brewster's Millions" is the offering. Mr. Forrest Orr, as Monty, plays his lines in a perfect and finished manner. He was at his best. Miss Carpenter is a delight, and is all that is expected of her. Mr. Crehan, Mr. Weeks and Mr. Freeman were very good. Miss Morrison was fine as also were Miss Spencer and Miss Marcel. Coming, "The Victim" "Under Sentence," "The Virginian," and "Common Clay."

CHAS. T. ISSERTELL.

The Wadsworth Dramatic Stock company, opened at the Palace, Toledo, O., Feb. 5, in "Under Cover." Players, Iva Shepard, leading woman; Edward Woodruff, leading man; Temperance Reid, Arthur Matthews, Edna Archer Crawford, Harry Von Weiss, J. A. Bliss, Fread Tymerson, Henry Jacob and Mabel Arend. Carroll Daly is the stage director, and Richard Irving, stage manager. The scenic work is that of Mr. and Mrs. Platzer.

NATIONAL CAPITAL STOCK

Poli Players Will Open with "It Pays to Advertise"

WASHINGTON, D. C. (*Special*).—The Poli Players will open their season of stock here commencing Monday, Feb. 19. The first production—the choice of the Poli patrons themselves—will be: "It Pays to Advertise." The company will include: William P. Carlton, leading man; Florence Rittenhouse, leading woman; Howard Lang, characters; J. Hammond Dailey, comedian; Ralph Remley, light comedian; Edwin H. Curtiss, director; Charles Squires, scenic artist.

William P. Carlton, as leading man of the Poli Players, has exercised this function for the past five seasons in the Castle Square Stock company at Boston, Mass., and established himself as the greatest stock favorite that Boston ever had. It was only through a special inducement that General Manager Thatcher was able to secure Mr. Carlton for the Poli Players. Mr. Carlton is a son of the famous W. P. Carlton, of the Carlton Opera Company, which played many engagements at the Albaugh Opera House.

Washington stock organizations never had a more popular leading woman than Florence Rittenhouse. Likewise, Howard Lang, J. Hammond Dailey, Ralph Remley, and Edwin H. Curtis will be afforded a warm welcome. Mr. Curtis is remembered as a former director of the Poli Stock Company and other successful organizations.

"We are going to have the largest and best stock company that has thus far been had in the United States," declared Manager Berger.

WARDE.

A FAREWELL IN SALEM

SALEM, MASS. (*Special*).—"Little Peggy O'Moore," selected for Miss Marion Ruckert's farewell week, Jan. 29, in Salem, proved to be a singularly fortunate choice, both for Miss Ruckert's charming portrayal of Peggy and for the fact that many of the lines had especial significance in this time of crisis with Germany—calling forth much applause. Miss Ruckert made a very sweet and winsome Peggy, ranging from pathos to naive Irish wit with true skill. She has made a host of friends during her five month's stay here, who wish her all success in her future plans. Julian Noa appeared to advantage in the role of Dan Murphy, being admirably suited to the part; John Mack was excellent as Richmond, the district attorney, and Elmer Thompson was especially good as Tom Anderson; Priscilla Knowles and Florence Hill as Mrs. Montague and her daughter, were entirely satisfactory; Joseph Thayer seems at his best in portraying Irish character roles and he was excellent as Patrick O'Brien; David Baker also contributed a good bit of character work as Matt Hogan; Messrs. Noyes, Linton and Maine were satisfactory in their respective roles.

Week Feb. 5, manager Katzes chose "Rich Man, Poor Man," in which Miss Jane Salisbury made her first appearance before Empire patrons. She was admirably suited to the role of Bab and that she pleased the audiences highly was demonstrated by the applause she received at the close of each act. The indications all point to her becoming one of the most popular members of the company; Julian Noa handled the part of Bayard Varick, the "poor man," very capably, giving the interesting and finished performance that Salem has come to expect from this favorite leading man; Elmer Thompson brought to the role of David Lloyd, the "rich man," his usual ease and ability, giving a pleasing portrayal; David Baker gave a convincing and pathetic characterization of Mr. Mapleston; John Mack was good as DeCourcy Lloyd and as Elvira Beeston, Priscilla Knowles gave her usual satisfactory performance; Aubrey Noyes as Mr. Backus was exceedingly good and Florence Hill as Miss Hultz was excellent; Joseph Thayer as Peter Beeston, offered another of his customary excellent character delineations. The balance of the cast gave uniformly good support. Week Feb. 12, "Nobody's Widow."

DOROTHY BENNETT.

PLUMB'S AT ELGIN

ELGIN, ILL. (*Special*). — The Compton-Plumb Stock company, Feb. 1-3, pleased at Myers Opera House all last week, and are laying off the current week; next week, they begin an indefinite engagement at the Orpheum, Racine, Wis. Hal H. Plumb is manager; Edward H. Mickey, advance representative; the cast is Tommy Hanlon, Miss Fowler, Miss Compton, Ben Roberts, Grace Baird, Gordon Haynes, J. H. Cooper, Hal H. Plumb, James Gordon. Manager Newman had "The Blue Paradise," Feb. 16; Boyle Woolfolk's "1917 Vanity Fair," 18; Fair and Warmer," March 1. "A Daughter of the Gods" (Annette Kellermann) Feb. 12-15. Orpheum, Temple and Star, motion picture houses, seem to be doing a nice business with feature pictures.

MRS. J. A. DUMSER.

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"Our Children"

By LOUIS K. ANSPACHER

A Tremendously Virile Comedy Drama

On Reasonable Terms

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105 West 40th Street New York City

Thompson, Lynn, Mass.

HARRY KATZES.

Popular Manager of the Empire Stock Company, Salem, Mass.

Manager Harry Katzes of the Empire Theater, Salem, Mass., has been in the theatrical business all his life and knows its every twist and turn. He is a familiar figure to Salem theatergoers, having brought several productions here at varying times, and two years ago being here with the Lonergan Stock company.

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (*Special*).—Academy, Bertram Harrison, manager: The Northampton Players at the Academy, which organization has been headed throughout the entire season by Selmer Jackson and Gilda Lorry, have done a big business, the past two weeks with "Polly of the Circus" and "It Pays to Advertise." Previous to that "The Rose of the Rancho" was given a beautiful production and as Juanita Miss Lorry added to the admirers that she has here. With every play Mr. Jackson is giving able and conscientious work and proving himself, both as an artist and in personality—equal to continuing the good fortune the municipal company has enjoyed in its leading man. William Powell also is steadily increasing the fine reputation that his strong work has won here. Selmer Jackson is still leading man, as he has been during the season. Jessie Bonstelle is one of the directors of the company and not its leading woman, as is sometimes erroneously stated. Charles Mylott is at present playing an engagement with the company. Among recent visiting attractions have been Chauncey Olcott, who delighted a large house; "Flora Bella," which gave a first class show; and a concert by A. A. C. and Tufts College, which was of particular interest to the college section of the town.

MARY K. BREWSTER.

"MAGGIE PEPPER" IN FLORIDA

JACKSONVILLE, FLA. (*Special*).—The Orpheum Players, at the Orpheum, scored a pronounced success, week Jan. 28-Feb. 3, with "Maggie Pepper." Week Feb. 4-10, "The Virginian" duplicating last week's success and business. Cast: Larry Richardson, Vernon Wallace, Joseph Remington, R. N. Ross, Wm. Ferguson, Edward Burns, Jack Dale, Norman Leigh, Billy Lehr, Jr., H. D. Meeker, Bert Pierson, Steven Lewis, Sam Sherro, Marie Beckett, May Blossom Williams, Jessie Terry, and Maude Hollingsworth.

EUDEMANN.

PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—The Princess Players scored another triumph in "It Pays to Advertise" week Feb. 4. John Warner as Rodney Martin was most adequate and displays his ability to handle comedy as well as the more serious roles. Elsie Rizer as Mary Grayson gave a most pleasing performance, but the stelar honors for this play must be given to William Forestelle, for in the character of Ambrose Peale he was seen at his very best. Eleanor Brent as the bogus French countess spoke French fluently and wore some very stunning gowns. Arthur Young as the elder Martin helped splendidly with the comedy of the play. Philip Sheffield as Ellery Clark gave his usual good performance. Mrs. Morrison as a maid, Tamson Mauker as Miss Burke, Jack Marvin as McChesney, Jerome Kennedy as Smith, and Alan Robinson as Bronson were seen to advantage and assisted a great deal with the success of the play. So great was the demand for seats for the production of "On Trial" that the play had to be held over for the second week. The Princess management are priding themselves on the fact that the many changes of scenes were made in less time than in the original production. "The White Sister" week Feb. 11; "Mam'selle" week Feb. 18.

KAHN.

"SONG OF SONGS," VANCOUVER, B.C.

VANCOUVER, B. C. (*Special*).—At the Empress: The Wilkes Players presented during week of Jan. 22-27 the Sheldon dramatization of Suderman's "Song of Songs." Uniformly good audiences greeted Norman Hackett and Phoebe Hunt through the week. Miss Hunt's Lily Cardos was of a most satisfying nature, and Mr. Hackett, as Dicky Laird, played with his pleasing restraint and ease. Of the others in the company, Norman Feusier as Uncle Phin Bennett was especially noticeable. At the Avenue: Del Lawrence and his company staged "Under Cover" all week. The honors went to Miss Wayne, Mr. Lawrence and George Howard. The piece was unusually well staged and costumed.

CAMPBELL WOOD.

BROOKLYN'S NEW STOCK

Daniels's Company Opens in "The Gamblers"—Fifth Avenue Folks

BROOKLYN, N. Y., (*Special*).—"Brooklyn's Own Stock Company" is the fetching title given to his company by Manager C. W. Daniels at the Grand Opera House. It opened Feb. 5 with Charles Klein's "The Gamblers."

Richard Buhler, the leading man, acted the part of the tortured young man with hearty virility, which was excellently balanced by the dainty femininity of Mae Desmond in the role of the banker's former sweetheart and the wife of the prosecuting attorney. John Emerson, the father, who was drawn unsuspectingly into reckless "expansion," was sympathetically played by Harry B. Roche. Three of the directors of the bank enmeshed by the speculations of young Emerson were played by men who looked and acted as if they might actually be bankers, A. S. Byron, Hayden Stevenson, and Graham Velsey. Willis Granger replaced John T. Dwyer at the last moment as James Darwin, the attorney who was ready to prosecute his friends to secure his own political advancement, and did better than might be expected. Dorothea Sadler pleased as Isabel Emerson, and Hazel Miller, John B. Loraine, and Albert Bindley made a good trio of servants.

"The White Sister," by popular request, excellently played with effective scenery and scored heavily at the Fifth Avenue Theater. Miss Summerly gave a beautiful reading of the title-role and Mr. McWatters was a spirited officer in which part he did himself justice. The balance of the cast was very clever in their characterization and included Misses Spring and Young and Messrs. Abbey, Wilson, and Blair; in minor roles Miss Meehan and Horne and Lindey. Big business. Current week, "Fine Feathers."

R. J. MERKLINGER.

The Little Theater in San Diego, Cal., has been forced to close. The company recently there has left.

REPORTS FROM MIRROR CORRESPONDENTS

AS YOU MAY HAVE HEARD

Theater Tastes East and West Differ, Especially Where the Play Is a One-Night Stand—An Explanation

CHICAGO (*Special*).—There is a great difference in theatergoers in the East and in the West of this great country—a difference that is more important, perhaps, to the one-night-stand producer than to the managers who produce the biggest attractions. Theatergoers in the West have different tastes from theatergoers in the East. While the shows which play large cities only derive little less than the smaller attractions, still it is often a matter of comment that productions which take in Chicago often fail in New York, while shows which do not do well here are hits in New York and vice versa. The biggest attractions play only big cities where there are classes which have likes and dislikes, so that it is possible for an attraction to have a prosperous run in Chicago or a profitable stay in St. Louis or San Francisco without its appealing to the majority of the theatergoers of these points. The one-night stand producer plays his shows in cities ranging from five to eighty thousand and in the smaller places appeals to a limited number of showgoers and must draw largely from possible patrons in order for his attraction to succeed. All this by way of introduction to a condition which one-night stand producers finds to exist this season. The East takes to the "No Children Admitted" shows, while the West does not like the idea. The one-night stand cities of the East offer a class of theatergoers which is largely composed of shop girls and factory boys; the West offers theatergoers made up largely of agricultural classes. Especially is this true of the showgoers who patronise the popular-priced attractions. The producers who provide attractions for the International circuit and the one-night stand cities have had the fact emphasized on their banking accounts this season that the East is the territory for "No Children Admitted" plays rather than the West. The shows which deal with sex matters which are appearing in the East have had a remarkable business to date this season, while companies in the same play have failed to draw West with the same facties. There are instances where plays have made big money this season in the East, with matinees for ladies only, and by emphasizing the fact that "no children are admitted" have also prospered in the West, but in almost every case the show was handled differently in the West. The methods employed East do not appeal to the same class of theatergoers West.

There is the greatest difficulty in booking one-night-stand attractions in recent years—a condition which does much to discourage producers whose activities in the past have been devoted to this particular branch of showdom. It is difficult to get answers from theater managers in the East as well as the West. The legitimate houses are playing pictures unless they are so located that this class of amusement is impracticable and there are so few shows on the road that managers have lost interest to an extent. In years gone by applications for "time" from a recognized producer brought open time-cards from managers everywhere. This season a thousand circular letters will not bring a hundred replies. Those who keep in touch with the pulse of the one-night-stand cities have noticed that "No Children Admitted" plays appeal to the Eastern managers as financial winners, while such methods antagonize the theater owners and operators of the West. This is explained to the satisfaction of some managers by the claim that the Western people are greater magazine readers than the Eastern folks though such a statement would probably be questioned.

The attractions on the International circuit this season have been largely of the "white slave" variety. It has been a case of a "girl" in the title and the plot concerned her efforts to follow the straight road. The shows have been so similar that the heads of that circuit became alarmed and insisted on musical shows as there seemed to be a dearth of any other kind of melodramas. This action developed a rather unexpected situation. Musical comedy attractions had not previously been very successful on the Stair and Havlin shows with the exception of cartoon comedies, but with the introductions of the class of attractions late this season the business has been sufficiently good to encourage the managers whose interests lie with the new circuit and to bring predictions of future success for the chain of theaters which was so successful before the pictures came, but which had lost out until this season. Those managers who have sent attractions over the new circuit this season have not made a lot of money, but conditions have been such as to warrant a confidence in the future of the circuit and to cause the organization of a strict musical comedy circuit of twenty weeks, which is also promised to be in operation by next season.

The one-night-stand cities of the East have given a remarkable business to the shows of the same class as are playing the International circuit, while the smaller cities of the Mid-West and the West and South have not made such a good showing. This is exactly contrary to conditions in the last few years when one-night-stand shows were profitable to a greater extent in Iowa and neighboring States than anywhere in the East.

CHICAGO ATTRACTIONS

Lincoln's Birthday week finds Chicago with a list of popular attractions which are doing a truly wonderful business in some cases and a very satisfactory business in almost every instance. With the exception of the Chicago Theater, which is badly located and the Blackstone, which had "Arms and the Girl," business has been very good recently. "Katinka" returned to the Chicago after having been forced out of the Garrick earlier in the season, but even with that record it could not tempt theatergoers. Margaret Anglin opened at the Blackstone this week with "The Lioness," a new play under the direction of George C. Tyler, which is expected to revive interest in that playhouse where "Arms and the Girl" closed its season Saturday night. "The Boomerang" continues on its record-breaking run at Powers. "Turn to the Right" keeps 'em turning 'em away at Cohan's Grand. "The Follies" is concluding its highly successful stay at the Illinois this week and gives way next Sunday night to "Sybil," with Donald Brian, Julia Sanderson and Joseph Cawthorne. "Robinson Crusoe, Jr.," holds on at the Garrick without Al. Jolson, who was forced to retire from the cast owing to illness, and "Fair and Warmer," which has been at the Cort for a very long run, goes to cities of the Middle-West after the performance night of March 3, giving way to "Good Gracious Annabelle."

"The Follies" is now in its seventh week at the Illinois and has one more week to go. Up to last Saturday night the show had not fallen below $21,000 on any week and only one week registered less than $22,000. New Year's week was $25,975. The Al. Jolson show at the Garrick boosted its top price to $3 when the automobile show was on. For the first five weeks of its stay in Chicago that show averaged $21,100 per week. "Fair and Warmer" completed a half year at the Cort last week and it is stated on good authority that the receipts have averaged more than $10,000 per week.

INTERNATIONAL CIRCUIT

Gracie Emmet is at the Imperial this week in "Mrs. Murphy's Second Husband," but closes Saturday night, having completed the International tour. The show did only fairly well at the National last week. Gracie Emmett contemplates vaudeville again in a tabloid version of the play and may be seen in the Middle-West.

Gazzolo, Gatts and Clifford's "The Katsenjammer Kids" had eight days in the one-night stands before going into the American in St. Louis this week and did so well that the new firm is being congratulated inasmuch as "Her Unborn Child" was recently produced on the International circuit with remarkable success, doing such big business that Company B opened for a tour of the one-night stands Saturday at Gary, Ind.; Company C opened a similar tour Sunday night at Peoria, Ill., and Company C takes the road shortly. "The Katsenjammer Kids" did a very big business in one-night stands and was a big winner at Peoria, Ill., where it played two nights. Company B of "Her Unborn Child" has Will Coulin as manager, George E. MacDonald in advance, and includes John Adair, Jane Lowe, Olive Remley, George Dayton, Robert Hyatt Milton, True Powers, Betty Brown, and Ethel Martell. Company C has Roger Murrell as manager and Harry Mack in advance, and includes Cecilia Jacques, Marie Mitchell, Clara Reynolds Smith, Arthur Kohl, May Friel, Mr. and Mrs. Oscar O'Shea, and Henry Gurvey. Company A, which is on the International circuit, playing Omaha, Neb., this week; the Imperial in Chicago next week, the Park at Indianapolis Ind., week Feb. 26, and then jumping to Baltimore, Md., has Frank G. Patton as its manager and C. C. Spink in advance. Charles McKinney has been engaged as advance for Company D, though the manager has not yet been named. Incidentally it is the fifth engagement of the season for Mr. McKinney who came into Chicago ahead of "Mrs. Murphy's Second Husband."

"Little Peggy O'Moore" closed recently at the National Theater under circumstances which led the Actors' Equity Association to take action. The company is said to have come to Chicago without salaries, having been paid for the week before at Detroit. When the matter was placed in the hands of L. Andrew Castle, representative of the A. E. A. in Chicago, he instructed the players to insist upon payment of the last week's salary before opening at the National on Sunday night. On Monday the scenery was attached by the Twentieth Street Studio of this city and it developed that the company has passed from the control of Halton Powell to the Acme Amusement company. Castle then instructed the players to insist upon half of the current week's salary before opening Monday night. For the last days of the week Manager John P. Barrett of the theater handed the players their salary every night. It is only fair to the management to record that the claim was advanced that the scenery was not delivered on time and that a fountain, costing $500, would not work and was not used on the season. The exact legal action is not known, but it is understood that the scenic studio took the scenery.

IN THE ONE-NIGHTS.

The Boston English Opera company, which features Joseph Sheehan and is managed by William Franklin Riley, changed its bill from "Martha" to "Il Trovatore" recently and it turned out to be a wise move. The company appeared at Rockford, Ill., recently to $1,027, which is interesting not so much on account of its big business as for the fact that it was more than the house manager expected as Sam Thall had a hard time to get him to play the show at all. The company did over $800 at both Springfield and Decatur, Ill., last week.

Robert Sherman's birth control play, "Never Born," by Harry Segall, opened at Kankakee, Ill., Feb. 10-11, and went to Aurora for a three-days' engagement Feb. 12-14, and after some more one-night stands plays Joliet Feb. 19-21. Frank Thielen plays the attraction for three days in his vaudeville houses, changing the policy to one show a night for such attractions. Laura Hudson, leading woman, is identified with the birth-control movement, having given lectures on the subject every Sunday at the Masonic Temple in Chicago for some time past.

Gaskell and MacVitty's "The End of a Perfect Day" was the first of the one-night-stand shows to try this three-days' thing with Thielen. The show had already appeared for one night in some of the Thielen towns and he requested a three-days' engagement at his vaudeville house. The show made sufficiently good for Ottawa Ill. to ask for still another engagement of two days. The one-night-stand company of "Broadway After Dark" operated by the National Producing Company, closed Saturday. "The End of a Perfect Day" had to play at Marshalltown, Iowa, recently without scenery, as the company arrived late on account of a snowstorm.

J. Leslie Spain is in Chicago after an extensive tour of the smaller places in the Southwest, with Cora Youngblood Corson's Instrumentalists a vaudeville act, in which he played independently with financial success. He says that it is possible to go into the smaller places and appear with the picture shows in the biggest houses and make money. He has a route through the Southwest which he would like to encourage big acts or combinations of vaudeville acts to play.

E. E. MEREDITH.

CINCINNATI

CINCINNATI (*Special*).—Lew Field's production of "Bosom Friends," by Frank Mandel, has much to recommend it, and it affords Mr. Fields the opportunity he has long sought to demonstrate to the public that he can be serious if he wills. In fact his work in it was a revelation. More than that, it was a pleasant surprise to those of us who had been unable to conceive of anything greater than spontaneous comedy in his art. Although Cincinnati was among the very first cities to witness the play and because of the fact that it was little known even to the best posted theater-goers, the attendance was not up to the standard, but those who saw it believe that with certain slight alterations it will become firmly established as a dramatic success. Mr. Mandel spent the greater part of the week here studying the play from the front with a view to rewriting those parts which seemed to need revision. The story is woven around simple country folk, said to reside somewhere in the vicinity of Cincinnati, though the locale might just as readily be imagined anywhere else. One of the greatest inconsistencies of the play was the rapidity with which the uncouth country swain, Henry Mather (Robert Hudson) turned from his real sweetheart, Gretel Krug (Kathleen Comegys), to the woman of the world, Mrs. Carstairs (Jean Shelby). I am told that this is to be remedied as well as other defects. The entire supporting cast was excellent.

The consummate art of Otis Skinner is once again pleasing Cincinnatians who are liberally patronizing his latest production, "Mister Antonio." Booth Tarkington has evolved a play which is not without interest, however crude it may be in dramatic construction and however barren of real vital plot. Without Otis Skinner in the part of Antonio Camaradonio, the hurdy gurdy man, we should not care to witness a performance of "Mister Antonio." It is his art that dominates, not the play. Eleanor Woodruff as June Ramsey deserves special mention, and Robert Harrison contributes a rare bit of acting as the simple-minded Joe, who is always killing his master with a couple of toy pistols. Joseph Brennan was good as the Mayor of Avalonia. The stage mounting was attractive.

Cincinnati has had much Grand Opera this season, but no engagement has appealed to the public as that of the San Carlo Grand Opera company which presented a truly artistic repertoire at the Lyric week of Feb. 3-10. The company is large and the stage settings elaborate. Above all, popular prices prevail, and the real opera lovers who could not afford the high prices of the so-called big performances are enjoying a feast of music. "Aida," "Lucia," "Cavalleria," "Pagliacci," "Tales of Hoffman," "La Gioconda," "Rigoletta," "Lohengrin," "Martha," and "Il Trovatore," constitute the bill.

The Diaghileff Ballet Russe, with Nijinsky, Lopokova, Balm, Cavrilloff and Revalles gave two successful performances at Music Hall, Feb. 6-7.

Sarah Bernhardt, at Emery Auditorium Monday afternoon and evening, was greeted by a representative Cincinnati audience.

B. F. Keith's is scoring a hit with "The Sweetmeat Game," by Ruth Comfort Mitchell. It is described as a Chinese Fantasy and lives up to its description. The rest of the bill is fair. Business is normal.

The Walnut is going into its second week with the feature film "Purity," with Audrey Munson. It has created a veritable sensation, and there was an effort to prohibit the film being shown in Cincinnati, but without effect.

The Cincinnati Symphony Orchestra is meeting with much success on its third large tour of the season which includes points up the State and in Michigan. Dr. Kunwald is still receiving messages of congratulation from friends in the East.

John Redhead Froome, former MIRROR correspondent here, was called home last week by the death of his grandmother. This makes the second bereavement of Mr. Froome within a short time, his mother having died in October. Mr. Froome left Sunday, Feb. 11, to complete his course of play writing at Harvard under Dr. Baker.

"The House of Glass," with Mary Ryan at the Grand, week of 12-17, and May Irwin in "33 Washington Square," at the Lyric, week Feb. 11-17.

WM. SMITH GOLDENBURG.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Professor C. W. Wallace, of the University of Nebraska and a Shakespearean expert of note, lectured before the Drama League at the Palace Hotel, Feb. 7, and will lecture at the University of California. His subject is "New Shakespeare Discoveries From English Archives."

Hazelwood Adams, a Los Angeles actress, who was arrested in December and afterwards acquitted for an alleged receiving of jewelry from George Byrne, "hypnotic burglar," sued a number of defendants for $10,000 as damage to her reputation. She is now in Los Angeles again in her old position at the Century Theater. The suit was filed in San Francisco.

Don Pasquale, grand opera singer friend of Caruso and Tetrazzini, is charged with embezzling a $1,500 violin from the father of his fiancee. He is twenty-four years of age. He pawned the instrument for $5.

The regular Columbia Spring dramatic season opened with the Cohan and Harris production, "The House of Glass," Feb. 12.

The Alcazar filled the house at the opening, 4, matinee, with two acts of "Civilization."

The Cort had "Princess Pat" and by request "Experience" returned Feb. 14.

The Wigwam has Lander Stevens in "In the Bishop's Carriage" and "In Old Kentucky" Feb. 12.

At the Cort Feb. 26 the Boston National Grand Opera company.

The Orpheum had a hit number in "Surgeon Louder," it being a character study of army days. George Nash and Julia Hay, Constance and Irene Farber, Aileen Stanley, and the holdovers make up a very entertaining bill. The Empress had a sextette of six girls, May and Kilduff, Juvenile Six, and William Wilson and company are some of the numbers. Pantages had a musical comedy, "The Court Room Girls," Four Cook Sisters in "The Harmony Singers," and Chisholm and Breen. The Hip runs on to crowded houses.

The little "Players' Club" Theater holds one hundred people and it is most tastefully decorated. Margaret Anglin, John Drew, W. H. Crane, and Henry Miller are honorary members.

A. T. BARNETT.

BALTIMORE

BALTIMORE, MD. (*Special*).—In comparison with his two former works, "The Waltz Dream" and "The Chocolate Soldier," Oscar Straus's new operetta, "The Beautiful Unknown," is disappointing. Yet it may sound paradoxical, but the score is the salvation of the product. Unlike the two operettas named above, the new work labors under the disadvantage of a libretto that is almost dreary. The dialogue, of which there is an over-abundant supply, lacks humor, sparkle and originality, and is for the most part commonplace and entirely irrelevant to the action of the story. The plot is almost negligible, while the action is slow and at times comes to a decided halt. On the other hand, the music is far superior to the book, and the score contains many numbers of unusual beauty. The production suffers in comparison with "Her Soldier Boy," for which the Messrs. Shubert's also stand sponsors.

Andreas Dippel presented on Monday night, current week, at the Academy, "The Love Mill," which had its premier at Allentown, Pa., Feb. 5. [The review of the premier will be found elsewhere in this issue of THE MIRROR.—ED.] "So Long Letty," Feb. 19.

Mitzi Hajos who is a popular favorite in Baltimore, received quite a cordial reception at Ford's when she returned to town in "Pom-Pom," which is making its first visit here this week. The production and cast provided by Mr. Savage is fully up to the standard set by this capable manager in his previous offerings. Week Feb. 19, "Alone at Last."

The International House, The Auditorium, has been enjoying good business during the past few weeks, and the directors of this circuit are proving themselves good business men. When they discovered their mistake in the number of cheap melodramas provided, they evidently decided to take stock and as a result musical pieces are more numerous. Current week, "Hans und Fritz" is the bill.

The New York Symphony Orchestra under the direction of Walter Damrosch, gave its final concert of the season at the Lyric on Feb. 7, before a large audience. The symphony was Brahms C Minor, and was given a splendid reading. The peerless Hoffman demonstrated again that he is a supreme artist in his playing of the Chopin Concerto. He was given a tremendous ovation.

"The Birth of a Nation" concluded a record two week's engagement at Ford's, Feb. 10. It was necessary to give a performance on Saturday morning to accommodate the demand for seats.

Elena Gerhardt, who is heard in Baltimore all too seldom, gave a recital at the Peabody, Feb. 9. She is a great artist in every sense of the word, a singer of magnificent distinction. She was received with all the acclaim worthy of so fine an artist.

Lynne Overman, who is appearing at the Academy this week in "The Love Mill," is a thrice welcome visitor. Mr. Overman firmly established himself in this city during his engagement with the Auditorium Stock Company last season.

I. B. KAHN.

PHILADELPHIA

PHILADELPHIA (*Special*).—There were three changes of bills in this city on Monday, the largest number of new plays here in one week for several months. All, however, have been seen on Broadway where they met with favor. Considerable interest was shown in the production of "Major Pendennis," with John Drew at the Broad. This is due to a number of reasons, chief of which is that the play was adapted by a Philadelphian, our own well-known Langdon Mitchell. Then, too, the star, John Drew, is of a family distinctly of this city, and lastly, Philadelphians were anxious to see a play which has created as much comment, both favorable and uncomplimentary, as "Pendennis."

At the Garrick "Fair and Warmer" is the attraction. Sir Herbert Beerbohm Tree closing after a notable two weeks' engagement in "Henry VIII." Besides being the first appearance here of this English star in twenty years, the production was more of a spectacle than a play, and to many seemed to form the missing link between Shakespeare and musical comedy. The lavish stage settings were there, so was an excellent company that included Edith Wynne Matthison and Lynn Harding, while last but not least, a sightly chorus during the banquet scene.

"Ben Hur," with its well-known chariots and all the other accessories prescribed by Lew Wallace, is here at the Forrest for its annual engagement. It still drew big crowds.

Anna Held in "Follow Me," supported by Henry Lewis, who, by the way, wants to adopt his stage name to sign checks and contracts—mostly checks—is having a good run at the Lyric and is competing with "Very Good Eddie" at the week's record at the Lyric. Of course business manager Browne, erstwhile publicity man for the Lyric and Adelphi, is having nightly receptions in the lobby, for everyone has a genial "Hello Browne! When did you get into town?"

There was a big meeting here last week of the local branch at the Philadelphia Chapter of the Actors' Church Alliance. It was very opportune to have George Arliss present, President Wilson and he had some job to keep in the spot with Hitchcock, Sir Herbert, Miss Matthison and Rev. Walter E. Bentley on the same bill. If this organization had done nothing else than establish the Cushman Club—and they are doing other things—Philadelphia would have cause to be proud of the organization.

J. SOLIS COHEN, JR.

WILLIMANTIC

WILLIMANTIC, CONN. (*Special*).—Loomer Victor E. Lambert's "The Other Man's Wife," Feb. 3, had at the matinee several ladies from local organizations as guests of the management, to criticise the play and the evening had a good sized audience that appreciated the production.

March's Musical Merry Makers, with Lew J. Welch in the leading roles of the popular light musical comedies, made a decided hit with the immense crowds at each show, week of Feb. 5-10. The dancing and singing chorus marching through the house and over the elevated runway kept the productions at a lively pace. Scenery and costumes worthy of special mention.

Scenic and Gem are running pleasing films.

C. C. PALMER.

SOTHERN REHEARSES PLAY IN BOSTON

"Stranger Than Fiction," After a Try-Out, Comes to New York

BOSTON (Special).—E. H. Sothern's play of "Stranger Than Fiction" is being rehearsed by Mr. Sothern, John Craig, and Mary Young. Mr. Craig plans to have the opening performance at Stamford, Conn., Feb. 26. Later the play will be put on at the Garrick Theater in New York for a run. Mr. Craig is building great hopes on the piece and he expects to make the Garrick the most-talked-of theater in New York.

When Sarah Bernhardt comes to the Opera House on Feb. 26 the seats will be at popular prices and a series of crowded houses is expected. She will act Portia in the Trial Scene in "The Merchant of Venice," and it is said that in an act of "Madame X" she will take the part of the son.

Elaborate preparations are being made at the Castle Square for the production of "A Fool There Was," which is being rehearsed by Robert Hilliard. This special production will hold the stage at the Castle Square for three weeks and will not be seen at any other theater this season.

Julia Arthur came to the Hollis Monday night Feb. 12, in William Lindsey's romance of old France entitled "Seremonda." It was mounted most sumptuously, a fortune being expended on the scenery and costumes. There was a gorgeous array of stage pictures and the scene of the fete day permitted the introduction of dancers, acrobats and fakirs. The whole production showed wonderful skill and painstaking care.

At the Copley the Henry Jewett players acted "Lady Windermere's Fan." The performances of "Milestones" by these players last week were among the best that they have given us. On the opening night the spectators were so pleased that at the end of the evening they remained in their seats and for ten minutes applauded the actors. One would have thought it was a political convention and that the audience was trying to break a cheering record.

"Mutt and Jeff's Wedding" returned to the Castle Square and the house was packed to the doors. The names of Bud Fisher's popular creations seem always to insure good houses.

"Pierrot the Prodigal" at the Hollis proved to be one of the most artistic successes of many seasons. For several nights Paul Clerget who acted the part of Pierrot's father, made a "wordless speech" of thanks at the end of the performance. One night last week Madame Gabrielle Perrier, who had the part of Pierrot's mother, recited "La Marseillaise" to the accompaniment of the full orchestra. The audience was requested to remain seated, as is the custom in France.

At the Shubert "Eileen" is steadily growing in popularity. Victor Herbert is at his best in the music throughout. One song that is bound to be whistled from Maine to California is entitled "It's a Great Day for Ireland Tonight." At first glance this title seems a misnomer, but it is really a capital Irish bull and the lines of the song are simply a procession of bulls. The audience is reminded that England has taken Ireland's all and now has taken the rest and in another line Irishmen, both living and dead are called on to defend their country. The fact that the first scene is laid at the Black Bull lends color to some of the lines.

At the other theaters: Shubert, Vernon Stiles in "Eileen"; Plymouth, Maude Fulton in her own play, "The Brat"; Park Square, Madge Kennedy in "Fair and Warmer"; Wilbur, Cecil Lean in "The Blue Paradise"; Tremont, "Miss Springtime"; Colonial, "The Cuban Revue 1916"; Majestic, Annette Kellermann in "A Daughter of the Gods."

DUDLEY CLAPP.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—It is refreshing indeed to witness as delightful a musical play as the captivating "Katinka," which opened a week's engagement at the Metropolitan Opera House Sunday night, Feb. 4. The company playing here is entirely adequate, Howard Langford leading the cast, and proving himself an apt comedian with his ready wit and happy manner. Mr. Langford is ably supported by Margaret Owen, who sings the title-role very pleasingly; dashing Mae Phelps, who sings and dances well, and Johnny Roberts, who is a very pleasing Ivan. Others in the cast include S. Paul Veron, Clifford Nelson, Karle Nelson, and Jane Castle, the latter winning the audience by her rendition of "Stamboul," the beautiful opening song of the second act, while Elinore Vincent and Nicholas Kovac contribute two effective dances. The entire company, principals and chorus, is beautifully costumed, and, as is unfortunately not always the case in road attractions, the costumes without exception are spotlessly clean. There is a haunting fascination about the Friml music which lingers long in the memory and, of course, everyone is humming, or whistling the irresistible "Rackety Coo." That Minneapolis liked the sparkling "Katinka" was evidenced from the beginning when a large and enthusiastic audience braved a forty-two-mile-a-minute gales and twenty below temperature to see the opening performance. week Feb. 11, the eagerly awaited Montgomery and Stone in "Chin Chin" will be the attraction at the Metropolitan.

At the Shubert the Bainbridge Light Opera company in "The Revue of 1916" announced in the program as "Local events put to music," is in its second week and still going big. Current week "The Red Mill."

Orpheum headliners week Feb. 4 are Eduardo and Elisa Canalejo, two Spanish dancers. The playlet, "The Cure," has more than passing interest for local theatergoers in that Ida Stanhope, a former stock favorite here, appears in the piece. Two of the scheduled acts failed to appear on the bill, due to abnormal weather conditions. Florence Moore, late musical comedy star, heads a well-balanced bill at the Pantages.

Feb. 10 marks the permanent closing of the Unique, in years past the most popular low-priced vaudeville in the city. Poor business is given as the cause of the closing. Anna Eva Fay is headliner during the last week. No plans are as yet announced for the future of the house.

"The Libertine" is the Strand offering week Feb. 4. At the New Garrick Marie Doro is shown in "Lost and Won." The New Garrick program was augmented by a special and enjoyable musical number offered by F. F. Ermantiger, banjoist. The musical number is to be made a feature of New Garrick programs hereafter.

CAROLINE BEEDE.

GARVANZA

Mr. ROBERT PATON GIBBS

Recently Originating

GARVANZA in "THE FLAME"

By RICHARD WALTON] TULLY

Season 1916-1917

Robert Paton Gibbs is excellent.—*Louis Sherwin in The Globe.*

Robert Paton Gibbs gave a picturesque portrait of a revolutionary General.—*The Sun.*

Robert Paton Gibbs is effective as a Mexican General.—*Heywood Broun in New York Tribune.*

DR. CAIUS

Robert Paton Gibbs is the Phoenix of 'The Flame.'—*Heywood Broun in New York Tribune.*

I should single out Robert Paton Gibbs as worthy of special praise.—*Alan Dale.*

Perhaps the best bit of acting was given by Robert Paton Gibbs, in the role of Don Benito Garvanza, Governor of the state. He was clothed in dignity that was forgotten at times when he became highly excited.—*Brooklyn Citizen.*

The acting of Robert Paton Gibbs as Don Benito Garvanza was far above the average.—*Brooklyn Eagle.*

Another strongly characterised figure is that of Garvanza by Robert Patin Gibbs, even granted that it is slightly travestied. It is unquestionably effective.—*New York Dramatic Mirror.*

Robert Paton Gibbs gave a remarkable characterization of Don Benito Garvanza.—*New York Clipper.*

The part of Garvanza, the Governor, played by Robert Paton Gibbs, is extraordinarily well played.—*New York Evening Journal.*

Robert Paton Gibbs splendidly portrays the wily President, or Governor, Garvanza. In fact, so realistic and natural did this actor make the part that many in the audience supposed him to be a native actor who had been especially engaged to play the role.—*Brooklyn Citizen.*

Robert Paton Gibbs as the unscrupulous Governor-General of the province, was delightfully dignified, bombastic and, at times, humorous.—*Brooklyn Citizen.*

The real acting honors of the production fell to Robert Paton Gibbs, in the role of the Governor. Mr. Gibbs's delineation of the Spaniard was surprisingly complete in its ramifications. He avoided the theatric in a part that might easily have been played too melodramatically.—*Bridgeport (Conn.) Standard.*

The best character treat of the evening was given by Robert Paton Gibbs, as Garvanza, the Dictator.—*New Haven (Conn.) Register.*

Outstanding among these is Robert Paton Gibbs. He impersonates a crafty and unscrupulous dictator with a vastly convincing mixture of cupidity, cruelty and Castilian polish.—*Providence (R. I.) Journal.*

Mr. Gibbs is capital as the blustering, cruel, plotting Garvanza.—*Providence (R. I.) Tribune.*

Then there was Robert Paton Gibbs, last seen here in 'Trilby.' He was a fireeating cuss and played with the strenuousness that naturally evoked terror.—*Providence (R. I.) News.*

Of the male folk, Robert Paton Gibbs imparts to the character of the vicious Governor, the near-Carranza, one of the most polished and magnetic pieces of acting the Baltimore stage has seen for years.—*Baltimore (Md.) Star.*

Robert Paton Gibbs made an individual hit as the peppery Governor.—*Baltimore (Md.) American.*

The best among the men were Robert Paton Gibbs as the Mexican Governor, and James Seeley as an experienced planter from Texas.—*Washington (D. C.) Herald.*

Individualizing Dr. Caius in "The Merry Wives of Windsor"

(James K. Hackett production, Criterion Theatre)

Robert Paton Gibbs scored an emphatic personal hit as the fiery Dr. Caius.—*Herald.*

If Robert Paton Gibbs didn't create a Dr. Caius, he at least gave an impersonation which will be remembered.—*New York Press.*

With a cast of such a long list of distinguished names, individual praise is difficult, but a word should be said for the gracious mumming and keen humor of Henrietta Crosman as Mrs. Page and for the Dr. Caius of Robert Paton Gibbs.—*Evening Mail.*

Robert Paton Gibbs as Dr. Caius reflected the exact spirit of that character, and played it with fine resource of comic spirit.—*The World.*

The Dr. Caius of Robert Paton Gibbs contained the essence of creative power and extraordinary technical finish.—*New York Dramatic Mirror.*

As Gecko in star-cast revival "Trilby"

(*Note*—Mr. Gibbs created this role with first production, management A. M. Palmer)

From them, happily, remains the perfectly imagined and perfectly accomplished impersonation as flawless as artistry as it is clear and touching to mind and heart, that Mr. Gibbs brought to the faithful, puzzled, half protesting Gecko.—*H. T. P. in Boston (Mass.) Transcript.*

But the performance of the piece last night, just as it was twenty years ago, was the Gecko of Robert Paton Gibbs. DuMaurier described the little fiddler: 'He had soft, clinging manners, like a nice dog that made you his friend at once. He was obviously genuine and sincere and quite pathetically simple, as he always had been. And so Mr. Gibbs played him. An artist to his finger tips is the actor, so the characterization could not well be less. 'My eye,' as Trilby would say, 'isn't it a pleasure these days of types to see men and women who know how to act without showing you that they are acting!'"—*McHenry in Hartford (Conn.) Post.*

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*).—Among the productions presented here by the Washington Square Players, under the auspices of the Wisconsin Players, were "A Miracle of St. Anthony," "A Bear," "Moondown," and "The Roadhouse at Arden." This delightful series of one-act plays was attended by an enormous and delighted audience.

At the Davidson motion pictures are still the vogue. Last week it was "A Daughter of the Gods." The attendance was good.

The Palace bill is headed by another musical tabloid titled "The Four Husbands." It is the usual arrangement of music and comedy and pleases the crowded houses daily. "The Magazine Girls," a comedy playlet in four acts, was on half the week Feb. 5.

At the Crystal, Sherman, Van and Hyman head the bill. These are local cabaret performers and recall a repertoire of their favorite songs. Ollie and Johnny Vania are also Milwaukee people and do a tight-wire act of some merit. "Diamond Daisy" is the title of week's sketch, a play of the underworld. Attendance is very good.

Lulu Coates and her Crackerjacks is the headline at the Orpheum. Militar, who does a bit of everything, opens the bill. Amedio plays the accordion. The return of the Orpheum to vaudeville is greeted with a steady patronage of good proportions.

The Empress is playing with the same company, Mark Lea in the lead with a feature olio act, which is the chief drawing power. A sensational act is promised for each week.

Alice Brady in "Frou Frou" is at the Strand. F. H. Sothern in "The Man of Mystery" is also on the bill. The admission charge for children has been reduced and the attendance is very pleasing.

The Merrill is showing a late release, Henry Walthall in "Little Shoes." Viola Dana in "Threads of Fate" is also on the bill. Since the reduction in admission charge the Merrill is crowded to capacity. Jack Reed, Milwaukee's favorite in burlesque, is living up to his reputation as a record breaker by crowding the Gayety at almost every evening performance.

The Majestic continues to house the city's best in vaudeville, showing the Orpheum acts with "The Forest Fire" headlining. This act is most spectacular and the balance of the program is well in keeping with the repute of the house. The attendance remains pleasingly normal.

J. A. KISS.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—An Oliver Morosco offering, "The Cinderella Man," at the Park, played to good houses Feb. 6, 7, followed by the "Hip, Hip, Hooray Girls," with Ben Pierce and the six diving Belles, Feb. 8-10. The latter attraction had special local interest, for the leading diver, Venus was none other than Mabel Smith, a well-known Bridgeport girl. She received a spirited ovation.

Valentine Day surprise at the Park is William Faversham, Henrietta Crosman, Charles Cherry and Hilda Spong in George Bernard Shaw's "Getting Married," direct from its metropolitan run. Manager Ernest Lynch, after long negotiations, succeeded in obtaining this attraction, which drew capacity business. Manager Lynch has also about completed negotiations with Cecil Spooner, the well-known stock comedienne, who, it is expected, will open stock attractions at the Park Theater in the Fall. This theater also had Melanie Kurt of Metropolitan opera fame, a soprano soloist, Feb. 12, assisted by Josef Stransky and his New York Philharmonic orchestra. Mischa Elman is underlined for April 17. These artists are appearing under the auspices of the Steinert people on concert tour.

The Plaza Feb. 7-10, had a Scotch treat for its patrons in the McIntosh troupe, a musical combination which for efficiency is seldom seen in vaudeville. A good number was Beatrice McKenzie and the little whistling maiden who charmed everyone; Granville and Mack, Irma and Connor completed a fine bill. A musical festival featuring the four Manning Sisters—brimful of delighted music and song; Hal and Francis, Jean Moore, and Edwards and Louise rounded out the pleasing program.

MARY SAYLES HANCORT.

PORTLAND, MAINE

PORTLAND, ME. (*Special*).—Jefferson Theater, week Jan. 29: "Mother Carey's Chickens" was brought here by Mr. Cort at the personal appeal of Mrs. Kate Douglas Wiggin, the author. The play was warmly received and on Monday was witnessed by a notable audience which included, in addition to Mrs. Wiggin, Governor Milliken and wife, ex-Governors Cobb and Fernald, Mayor Chapman and family, the Attorney-General and wife, as well as several Senators and Members of the Legislature. Mrs. Wiggin was called before the curtain and expressed her appreciation with her usual gracious charm. The cast included two Portland favorites, Allan Murnane and Marion Barney. Much interest was occasioned by the scenes which were, in part, copied from Mrs. Wiggin's Summer home, Quillcote, Maine is proud of her brilliant daughter.

B. F. Keith's (vaudeville): Headliner, two Portland favorites, Mary Kent and Frederick Murray in "Chicago Slim"; good sporting bill. New Portland: Vaudeville. Elm, Strand, Empire: Motion pictures, with excellent business.

During the presentation of "Mother Carey's Chickens" Mrs. Wiggin, the author, was a guest in the city. By invitation she read at the city's principal public schools.

PALMER STRAW.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—Diaghileff's Ballet Russe, Feb. 2, proved disappointing to a large audience, principally on account of the failure of the much heralded Nijinsky and Lopokova to appear. They appear only in certain ballets and these were not given in Knoxville. "Watch Your Step" was a satisfactory combination of mirth and melody and gave fair satisfaction to two good houses, Feb. 3. A splendid cast, including Florence Webber, Daniel Young and John B. Phillips gave "Flora Bella," Feb. 5, and it proved the best musical show of the season. Fern and Davis were the headliners at the Bijou beginning Feb. 4 and they were followed by a very satisfactory bill. The Bijou is running Mrs. Vernon Castle's serial, "Patria."

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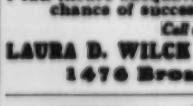

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REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY MO. (*Special*).—Shubert (J. B. Fitzpatrick, mgr.): "Common Clay," week Feb. 4-10, was, in spite of its loose ends, a good play full of situations true to life and dialogue that was fresh and entertaining. John Mason featured, played his part in his usual faultless manner, and was ably supported by Clara Joel, who was a very satisfying Ellen Neal. Russ Whytal scored with an interesting eccentric character study. The attraction deserved better houses, business being from fair to good. This week the Dolly Sisters in "His Bridal Night." Underlined, "Daddy Long Legs."

Orpheum (M. Lehman, mgr.): Kansas City had a taste of the Washington Square Players last week in that grisly sidelight on Civil War times called "The Clod," the principal role in which was handled in a wonderfully realistic manner by Sarah Padden. The Lightner girls and Alexander delighted with a neat little piano and song offering, while Cecil Cunningham established herself anew as a comedienne of rare good taste. Phil White, a local boy, in a tabloid "Potash and Perlmutter" comedy of merit, and Nonette, the singing violinist, shared popularity with Gautier's animated toy shop. Good houses.

Gayety (Geo. Gallagher, mgr.): The work of Martelle, who outdoes Julian Eltinge, justified his position as the feature of the Behman Show which played to capacity business week 4-10. Mazie wore numerous stunning gowns as well as a different butterfly beauty spot, the latest fad, on his every entrance. Ameta Pynes and Bert McCarthy did some exceptional dancing and the drollery of Bluch Landolf in a bicycle acrobatic act with Bud Snyder kept the audiences in continual laughter. This week, The Globe Trotters.

Globe (Cyrus Jacobs, mgr.): The feature act of the bill opening 4 was "The Spirit of Color," a remarkable and unusual story of a dancer, accentuated by a strange phenomena of living and combating colors in fantastic combinations. The remainder of the bill was generous with variety. The Singing Cowboys took the fancy of the audience, while Tudor Cameron scored a laughing hit. Business fair and good.

Pantages Empress (W. J. Timmons, mgr.): "The Two Pikers," a tab musical comedy featuring Jimmy O'Neal, Frank Walmsley and Hazel Kirk, headed a good bill week 4-10. The Valerie Sisters in songs and dances, Goldberg and Wayne in a novel piano and song act, and Orrin Davenport's company of riders all pleased. Adonis and the Artois Brothers offered unusual acrobatic acts. Big houses.

Century (Jos. Donegan, mgr.): Florence Darling a gifted young Australian soprano, was easily the feature of the September Morning Glories, week 4-10. Bert Bertrand was the very lively fun maker as a Hebrew comedian. Good houses all week. To follow, "The Americans."

Garden (W. H. Quigley, mgr.): "Her Unborn Child," a powerful sermon on the subject of birth control and which was reviewed in the Chicago report of two weeks ago, was the international attraction, week 4-10. The company was above the average and headed by T. Harrison Roberts and Grace Childers. This week, "In Old Kentucky." J. R. MCCLEERY.

BROOKLYN

BROOKLYN (*Special*).—For the first time here "Watch Your Step" made its appearance in Brooklyn, playing at the Montauk Feb. 5-10. It was accorded excellent business and deservedly so. Miss Sherman had the leading role and her singing and dancing were excellent. Miss Sherman was supported by a talented cast, who all contributed plentifully to the success. Week Feb. 12 "Pollyanna."

Majestic: Shaw's "Getting Married," with William Faversham, delighted the patrons of the Majestic. Business was very satisfactory, large audiences appreciating the good work. The Keith Sunday concert policy is causing much favorable comment.

Current week Grace George and her New York Playhouse company makes her first appearance in Brooklyn with two successes. Monday afternoon and evening, Wednesday afternoon and evening and Saturday afternoon and evening "Major Barbara" were seen; Thursday and Friday evenings and Saturday matinee a twin bill, "Half an Hour" and "Divorcons."

Bushwick: Eva Tanguay topped last week's bill, which also included Frank and Tobie, Harris and Manion, Eddie Carr and company, Charlie Ahearn, Moore and Morris, J. K. Emmet in "The Devil He Did," and the fourth episode of "Patria."

Orpheum: Roch and White returned to the Orpheum, also Clarke and Bergman, and "Chick" Sales. Other to appear were Blackburn and Bostwick, with a supporting company in "Peacock Alley"; Hugh Herbert and company, Rockwell and Wood. Loney Haskell and the Levolos.

Gotham: Crowded houses reviewed "Mutt and Jeff's Wedding" current week.

R. J. MERKLINGER.

SPOKANE

SPOKANE, WASH. (*Special*).—Within a few weeks the shows of the Pantages circuit will be moved from their present home on Howard street to another theater not yet decided upon to make way for the remodeling of the old building into a strictly modern vaudeville house. The interior of the old Holley-Mason block will be demolished. The auditorium will be enlarged and modern steel girders installed in the old structure. The specifications for the proposed theater, which are now being drawn, call for a modern playhouse that will be fully up to the standard of the new theaters recently erected by Mr. Pantages in other cities of his circuit. Not only will the interior of the new house be larger and more modern, but the exterior will present a different aspect and will have a front and lobby of attractive appearance. It is expected that the new place will be ready for occupancy before Fall. ROBERT S. PHILLIPS.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—"Fair and Warmer" was the attraction at The Strand, Feb. 2-4. Business was up to the standard, and the play gave the best of satisfaction. Miss Lotus Robb and Henry Stockbridge did some very clever work. "It Pays to Advertise," Feb. 9-11. "Princess Pat," Feb. 16-18.

The Pantages bill at The Savoy week of Feb. 5, was made up of some very pleasing acts, as follows: "All Aboard," with Bob Harman, Ardelle Cleaves, Olympia Desvall and company, Moss and Frey, Nancy Fair, Walch and Rand, The Novell Bros., and the fifth episode of "The Secret Kingdom."

The Spreckles Theater had, the week of Feb. 5, a splendid bill, and attendance was very satisfactory. The Volunteers, La Viva, Fairman and Furman, Deidas, George Hussey, The Four Milanos, and an episode from "The Purple Mask," made up the bill.

Jack Holland and his dancing partner, Miss Florence Gustave, have been entertaining the guests of the Hotel del Coronado with a series of fancy dances.

Mme. Yvette Guilbert will soon be seen in San Diego in concert. She will be assisted by Emily Gresser, violinist, and Gustave Ferrari, pianist.

After a short spurt of two weeks in stock, the Little Theater has again been forced to close. The bills offered by Julia Gray and company were well presented and seemed to please, but the location of the theater seems to be against it. It is located in the Mexican section of the city.

"Civilization" has been drawing capacity houses at the Pickwick. It will be followed with "The Truant Soul."

MARIE DE BEAU CHAPMAN.

ST. LOUIS

ST LOUIS (*Special*).—The notable feature of this week's (Feb. 5) theatrical season was the branching out of The Players stock organization as a producing company, Lewis B. Ely, one of the proprietors of The Players Theater, produced his own play, "A Dry Town," for the first time on any stage last Sunday, and so great has been its success, an additional week is already announced. Lawrence Marston, New York well-known stage director and moving picture director, came on to St. Louis for this one production and put in three hard weeks' work preparing the play for the stage. The cast is a long one and about sixty supernumeraries are required, so that the drilling of the extras was no small part of the work required.

The current attraction is Mr. Ely's third play, and while the first two earned substantial praise from all quarters, the reviewers here class "A Dry Town" as a knockout. Mitchell Harris plays the lead a young newspaper editor who has allowed himself to become the victim of the liquor habit. Olive Templeton, a young journalist who rescues him from himself. Hardee Kirkland, specially engaged and brought on from New York for this play has the role of Colonel Luther Trapp, evil genius of the little fictional Missouri town where the scene is laid, Gourdville, Champ Clark County. Other members of the cast who stand out are Arthur Hoiman as "Whiny" Jones, Natalie Perry as Mrs. Price and Louis John Bartels as "Satan," a printer's devil; while Esther Howard as "Pinky" Smith, a rural typesetter, has an eccentric comedy role that has set all St. Louis roaring with laughter.

Unfortunately Mitchell Harris received news of the untimely death of his mother the day of the opening and was forced to leave for New York immediately, but he has returned and is again playing. His mother, sister of the famous Maggie Mitchell who survives her, died in New York at her home.

It is rumored that the management of the new play is considering making a road production of "A Dry Town," with the ultimate intention of playing through the East and North.

At the Jefferson (Mellville Stoltz, manager) the Dolly Sisters in "His Bridal Night" have done fairly well this week. Next week "Common Clay," with John Mason featured, is the bill.

At the Columbia (Harry Buckley, manager) Laura Nelson Hall in a sketch is the headliner. Business there is excellent.

JAMES HAGERMAN, JR.

SIOUX CITY, IA.

SIOUX CITY, IA. (*Special*).—John Mason and company played "Common Clay" at the Auditorium Jan. 29, 30, to poor business. "Princess Pat," at the same house, played to about thirty people, Feb. 4.

Orpheum (Ray C. Tyler manager): Week of Feb. 4, for four days, Boyle Woolfolk, Inc., presented "The Girl Worth While," with Arthur Conrad and Primrose Semon and company of twenty-five. Thursday for three days, Ten Raskins, Russians; Barber and Jackson; Kartelli, Roth and Roberts; Charles Hendrix and company.

Owing to the severe snow storm that tied up all of the trains Feb. 4 "The Girl Worth While" company did not arrive until Monday. They were held up in the snow for over thirteen hours. Manager Tyler of the Orpheum was equal to the emergency and got together a vaudeville bill composed of one of the acts from the week before and some local talent, also the original nut, Bert Fitzgibbons. Bert was to open in St. Paul, Sunday and was on his way there from Omaha, but the train got as far as here and was annulled, so Bert was not going to miss working on Sunday and was trying out his stuff on the round house crew when Manager Tyler heard of it and got him to play for him Sunday night. Fitzgibbons left for St. Paul the next day. MURPH.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—"The Girl Without a Chance" drew well at the Lyceum, Feb. 6, and pleased. "Step Lively," Feb. 7; Chauncey Olcott, Feb. 8; Howe's pictures, Feb. 9, 10. Entertaining vaudeville at the Majestic drew capacity, Feb. 5-10. Good pictures at the Regent and Colonial had capacity.

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REPORTS FROM MIRROR CORRESPONDENTS

DALLAS, TEX.

DALLAS, TEX. (*Special*).—Dallas Opera House, Geo. Anay, Mgr.: "Katinka," with dainty little Alice Ryan in the title role, and Phil Ryley, as Thaddeus Hopper, proved to be an exceedingly bright and tuneful opera. The chorus was a great deal above the average in both looks and voice. Feb. 1, 2, 3.

John E. Kellerd, Chas. B. Hanford, and Kyra St. Albans appeared to good advantage in a Shakespearian repertoire including "Hamlet," "Macbeth" and "The Merchant of Venice." As the Prince of Denmark, Mr. Kellerd was excellent. The work of Mr. Hanford and Miss St. Albans also brought forth many favorable criticisms. Feb. 5, 6.

Majestic (Interstate Vaudeville), Steve von Puhl, Mgr.: Week Feb. 3, Ralph Dunbar presented Hermine Shone and a capable cast including Glen Anders in the poetic fantasy entitled "Mary Ann," depicting seven episodes in her life. Estelle Richie and Vera Burt opened in one with novelty songs and dances, closing in a clever Venetian number in full stage. Burk and Harris, "Stories from Life in Song," fair. The Alexander Kids, three diminutive warblers and dancers, stopped proceedings for a few moments, so great was their reception. Callate Conant, tuneful tale teller, worked in a breezy style to a good finish; four bows. Britt Wood, The Juvenile Jester, was, as always, good, using a clean line of Rube patter, assisted by a harmonica. Selma Brasts, juggler, tried hard, but—. Feature: High Jinks Musical Comedy Company in a musical version of "Polly of the Circus," are drawing packed houses.

Owen, Old Mill, Jefferson, Crystal, Garrick, Newport, Princess, Dixie and Favorite, pictures, pictures, pictures.

FRANCIS FOLSOM FIFE.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Vendome: Feb. 2, Boston National Grand Opera Company presented to a very large audience, Mme. Tamaki Miura and competent cast in "Iris." The production was artistic in every sense of the word. Irving Berlin's "Stop, Look, Listen!" was given Feb. 1. Fairly big audiences attended both matinee and night. "A World of Pleasure," four performances, Feb. 5-7. Misses Lyon and Quinn, Norris, Conroy, LeMaire and F. Batie made hits with many by their clever dialogues, songs and dances. The Vendome was packed Feb. 3, to see the superb Serge de Diaghileff Ballet.

Orpheum: Week Feb. 5, the International Circuit offered "Bringing Up Father in Politics." It drew good crowds.

The Fifth Avenue, Strand, Knickerbocker, Crescent, Alhambra, Rex, Elite and Belmont, photoplay houses, are showing good pictures to the usual excellent patronage.

MARY ROBERTA STEADWELL.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—"Today" was presented at the Academy of Music, Feb. 6, by Shaffer's all-star company of Yiddish players, and was thoroughly enjoyed by a large audience. The play was correctly advertised as sensational. From a rather dreary first act, it steadily advanced in interest to a number of strong situations in the last acts, and in these the players displayed dramatic ability. The same company appeared again, Feb. 12, in the four-act drama, "Where Are Our Children?"

Rose Melville, in the rural comedy-drama, "Sis Hopkins," delighted large audiences at the Strand week of Feb. 5-10, with matinees 6-8-10. Some of the cast were, Olive West, Olive Stewart, Ella Hughes, Harry B. Yard, Graham Earle, Frederick Smith, Florence Coventry, Philip Carlberr, Mary Kennedy, Rose Melville and Frank Minsey. All of the Picture Houses continue to do excellent business.

NEAL AND MCCONNELL.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—Babcock: "The Winning of Barbara Worth," Feb. 12, with the best balanced cast seen here this season. Frank Kimball as Texas Joe, Theodore Hardy as Jefferson Worth, Jos. Franklin as Pablo Garcia, Ten Eyck Clay as Willard Holmes, and Virginia Hardy as Barbara Worth, gave finished portrayals of difficult roles. Other members of the company were Harry Elliott, William Vaughan, Harriet Grantley and George Willis. The scenes were adequate. "The Blue Paradise," with Cecelia Hoffman, Louise Kelley, Helen Eley, Shep Camp, Robert Pitkin and John E. Young. EDWARD C. MARTS.

CLEVELAND

CLEVELAND, O. (*Special*).—Opera House: "The House of Glass." Splendid drama, quite an adequate company headed by Mary Ryan and including Frank Thomas, Ada Gilman and Jerry Hart. Mary Ryan proved a fine actress; her emotional parts were played with feeling. Current week, "Hit the Trail Holliday," with Fred Niblo.

Colonial: "The Passing Show" remains current week and plays to fine business. First half, "The Girl Who Smiles"; last half, Russian Dancers, headed by Waslav Nijinsky.

Keith's Hippodrome: Frederick Mortimer's Water Carnival. Julius Tannen, comedian, with a new line of jokes, scored biz. "The Night Boat" is an entertaining sketch; Frank Herbert is an excellent young actor. Marion Weeks sang several songs in a pleasing manner. The Seven Bracks, Henry Sylvester and Maida Vance, Royal Gascoignes.

Priscilla: Sixth Annual Cabaret Revue. Prospect: George Sidney in "Busy Izzy." His surrounding company is good. Current week, "Come Back to Erin."

Duchess: Vaughan Glaser, "Rio Grande." Current week, "When Fran Came Home." First presentation on any stage. Last Friday, New York Symphony Orchestra under the direction of Walter Damrosch, gave an excellent evening's concert. Julia Culp, mezzo-soprano, was the soloist. Fritz Kreisler's concert was largely attended; he is probably the best violinist that comes to Cleveland. Saturday afternoon, Feb. 10, Walter Damrosch and New York Symphony Orchestra gave a concert especially for young people.

Hazel Lowry, leading woman with Fred Niblo, is an Ohio girl. She has been with Cohan and Harris management for a number of years and appeared in several musical comedies written by Geo. M. Cohan, and in which he starred. Hazel Lowry came from Jackson, Ohio, as does Frank Crumit, now appearing in vaudeville; also Will Deming of "It Pays to Advertise" fame and last seen here in "Go To It." This is the writer's home town.

Photoplay theaters, Stillman, New Mall, Standard, Strand, Metropolitan, Orpheum, Knickerbocker, Reel, and all crowded.

GEO. B. MCKITTERICK.

MEDICINE HAT

MEDICINE HAT, ALTA. (*Special*).—Pauline Frederick in "The World's Great Snare," drew packed houses at the Monarch, Jan. 29, 30. Blanche Sweet in "The Dupe," a Jesse L. Lasky production, delighted large audiences, Jan. 31. Vivian Martin in "Merely Mary Ann," produced by Wm. Fox, brought out large audiences at the Dreamland, Jan. 29. Hobart Henley and Gertrude Selby in the Bluebird production of "The Sign of the Poppy," brought out the S. R. O. sign, Feb. 1.

Frank Ireson and company in "The Rosary" played to fair audiences at the Empress, Jan. 29, 30. The house was also filled to capacity to witness Albert Brown in his new play, "The Black Feather," Jan. 30-Feb. 1.

P. H. RUBIDGE.

SEATTLE

SEATTLE, WASH. (*Special*).—The attraction at the Metropolitan was "The Lilac Domino," Jan. 28-31, which drew medium and large houses. Moore, dark, Jan. 28-Feb. 3. At the Oak, the Monte Carter company in "The Seaside Flirts," Jan. 31-Feb. 3, amused and entertained houses averaging fair business. Pantages, Dr. Pauline and vaudeville drew audiences averaging good business. Alhambra, Beatrice Herford and vaudeville. Palace Hipp, Four Novelty Pierrots and vaudeville. Unfavorable weather week Jan. 28-Feb. 3 affected the attendance at theaters.

BENJAMIN F. MESSERVEY.

VALDOSTA, GA.

VALDOSTA, GA. (*Special*).—A theater representing an investment of $25,000.00 will be constructed at Valdosta, Ga. Work will begin March 1 or sooner. The building will be ready by June 1. It will have a seating capacity of 750 with balcony. R. W. Tyson, manager of the Strand at Valdosta, will devote all of his time to the new house. He has just returned from the larger markets where he has been buying equipment.

B. T. BENTLEY.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: "Experience," Feb. 5. Entire seating capacity sold before house opened. Up-to-date films to S. R. O. at the Academy, week Feb. 5, and same at the Walton.

BEN J. SCHUSTER.

REPORTS FROM MIRROR CORRESPONDENTS

JERSEY CITY—HOBOKEN

JERSEY CITY, N. J. (*Special*).—Kate Elinore made her first stellar appearance in this city at the Majestic Feb. 5-10, in "My Aunt from Utah"; the star, play and company were of the best. Miss Elinore is a real comedienne, and her humor was contagious. Of the support, Josephine Babel was very good; the rest of the company were immense. "Pedro, the Italian," Feb. 12-17.

The bill at Keith's Feb. 5-7 was unusually good but Doss, the man who grows, was particularly interesting. Alexandra Carlisle and company had a sketch (condensed version of "Divorcons") and it was a treat. Julia Curtis and Ed. Redding had a neat singing and dancing number; Holden and Harris got a lot of comedy out of their number. Consul, the monk, created fun by his antics; De Lisle proved to be an adept juggler. Appearing Feb. 8-10: Dorothy Regal and company, Peggy Brooks, Hallen and Hunter, Birdie and Eddie Conrad.

The High Life Girls drew large crowds to the Academy of Music, Feb. 7-10, and put over a real treat. Michilena Pennotti and Beatrice Harlowe are excellent, and they were supported by a hard-working crew. The Cherry Blossoms company Feb. 11-17.

Sally Ward and the Roseland Girls were at the Empire, Hoboken, Feb. 5-10, where the business was capacity at every performance. It is a fine organization with such people as Shirley Lawrence, Stella Wood, Tom Nolan, the Big Four, Augusta Lang, Murray Leonard and Lynn Cantor. "Follies of the Day," Feb. 12-17.

The male portion of the cast of the High Life Girls, which closed a week at the Academy of Music, Feb. 10, underwent a complete change that date when Charley Douglas, Martin Guild and Wesley Bell became the new players, relieving comedians Tony Kennedy, Ted Evans and Joe Cunningham. The last three will appear in vaudeville as the Three Harps.

WALTER C. SMITH.

CONNELLSVILLE, PA.

CONNELLSVILLE, Pa. (*Special*).—The Moose of Connellsville, Lodge No. 16, will give a minstrel performance Feb. 19-20. There are 800 members and to strengthen the performance the Overland Quartette has been engaged. Chas. E. Stout, the director, is puting on an old time Georgia minstrel show.

The Glee Club of the University of Pennsylvania, as guests of the King's Daughters, will give a musical performance at the Soisson Theater, Feb. 21.

At the Armory Feb. 5-14, the Industrial Exposition. Despite the severely cold weather, the opening was largely attended.

(Mrs.) FRED ROBBINS.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The Century (W. L. Fall, manager): Sarah Bernhardt, Jan. 31, to full house, she delighting the ladies with a reception at her private car, to a limited number, and a "hand shaking" to a few more in her dressing room after the performance. Cyril Maude, Jan. 20: "Little Cafe," Jan. 22: "Bringing Up Father in Politics," 24. The Istrione is doing a splendid business and offers George Beban in "His Sweetheart." "The Eagle's Wing," Ethel Clayton in "The Bondage of Fear," Vivian Martin in "The Wax Model," Francis X. Bushman and Beverly Bayne in "Their Great Secret," Ethel Barrymore in "The White Raven," Virginia Pearson in "The Bitter Truth."

ALBERT G. EYRICH.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—Chauncey Olcott, in "The Heart of Paddy Whack," to large houses, matinee and evening, Feb. 3.

Wieting: William Gillette to large houses Feb. 12, in his new playlet, "A Successful Calamity." He is surrounded by an excellent cast. One cannot speak too highly of Roland Young and William Devereux. In the feminine roles, Miss Ruth Findlay and Miss Estelle Windwood are exceptionally good. There is no doubt that Syracuse is strong for musical comedies.

"Oh, Boy" opened a three-days' engagement Feb. 5, and played to big houses every performance. The stars of the male side of the production are Hal Ford and Tom Powers, while Anna Wheaton takes the leading feminine role and captivates everybody. She puts the ginger in the whole performance. The other feminine characters which deserve more than ordinary credit were taken by Marie Carroll, Edna May Oliver, Justine (The Beautiful) Johnstone and Marian Davies led a chorus which was picked with an eye to physical beauty. Picture houses, as usual, are doing good business.

The Grand Opera House and the site of Keith's Vaudeville for many years was opened Jan. 29, as a 10, 15 and 25c motion picture and vaudeville house. Since the day of opening throngs have visited this playhouse. Manager Blumenthal, who was at one time manager for Trentini, predicts a very successful season. Four performances are given each day.

"The Midnight Maidens," at the Bastable, an "effervescent concoction of compressed hilarity in two spurts," played Feb. 5-7. There is a large and tuneless chorus led by several large and tuneless prima donnas. The show is not over-ordinarily good. Al. Reeves' Beauty Show at the Bastable, Feb. 18-21; George Arliss, Feb. 18-21, in "The Professor's Love Story" at the Empire, "Flora Bella" at the Wieting, Feb. 8, 9, 10.

FREDERICK E. NORTON.

BUFFALO

BUFFALO, N. Y. (*Special*).—Flake O'Hara in "Very Good Eddie," back to the Teck, Feb. 5-10, is just as tuneful as before. Week 12, "Experience."

"Broadway After Dark" at the Majestic, 5-10, attracted goodly audiences. Rita Lawrence and O. M. Williams play the leading roles. Week 12, "Pretty Baby."

The bill at Shea's theater, 5-10, was full of variety and interest.

Sam Sidman was given a royal welcome at the Gayety, 5-10. It is more than two years since Mr. Sidman was seen here. The title of the burlesque is "Welcome to Our City." Week 12, "Hello, New York."

A diving and swimming act, "Neptune's Daughters," was the leading feature at the Lyric, 5-10.

The vaudeville offering at the Olympic theater was good, 5-10.

J. W. BARKER.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (*Special*).—James Gregg, manager of the Grand Theater, has adopted a new policy of staging vaudeville with pictures. Vaudeville changes are made three times a week. "Birth of a Nation," Mar. 12. Evelyn Dockson, a member of the "Bride Shop," is visiting her aunt, Mrs. Riley Sharp here. Mrs. Olive Wallace, mother of Wanita Wallace, a well-known actress, died Feb. 8, at her home here.

CYRUS D. SIMPSON.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec 25—indef.
ANGLIN, Margaret (Geo. C. Tyler): Chgo., 12—indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Rochester, N. Y., 16, 17; N.Y.C. 26—indef.
BATES, Blanche (T. H. Hunter, Inc.): Washington, 12-17.
BEN-HUR (Klaw and Erlanger): Phila., 12-24.
BOOMERANG, The (David Belasco): Chgo. Nov. 12—indef.
BRAT, The (Oliver Morosco): Boston 5-17.
BROADWAY After Dark: Pittsburgh 12-17
BROADWAY After Dark (National Producing Co.): McKeesport, Pa., 14, Indiana 15, Houtsdale 17.
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—indef.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COMES Back to Erin: Cleveland 12-17.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.
COMMON Clay (A. H. Woods): St. Louis, 12-17.
DADDY Long-Legs (Henry Miller): Omaha, 11-14.
DREW, John (John W. Williams): Phila., 12-24.
ELINORE, Kate: Paterson, N. J. 12-17.
EMMETT, Gracie: Chgo. 12-17.
EVERYWOMAN: (Henry W. Savage): Jefferson City, Mo. 14, Columbia 15, Moberly 16, Chillicothe 17, Trenton 19, Kirksville 20, Keokuk, Ia. 21, Burlington, Ill. 22, Quincy 23, Alton 24, St. Louis, Mo. 25-Mar. 3.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Buffalo 12-17.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Frisco 11-17, San Jose 19-21, Sacramento 22-24, Fresno 26-28.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Birmingham, Ala. 12-14, Chattanooga, Tenn. 15-17, Nashville 19-24, Atlanta 26-Mar. 3.
FAIR and Warmer (Selwyn and Co.): Phila., 12—indef.
FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.
FAIR and Warmer (Selwyn and Co.): Boston 5—indef.
FISKE, Mrs. (Corey and Ritter): Pittsburgh, 12-17.
FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Dec. 25—indef.
FLAME, The (Richard Walton Tully, Inc.): Toronto, 12-17, Detroit, 19-24, Indianapolis 26-Mar. 3.
FOR the Man She Loved: Chgo. 12-17.
FRECKLES (Eastern, B'way Amuse. Co.): Huntington, Pa. 14, Bellefonte 15, Boswell 17.
GEORGE, Grace: Bklyn, 12-17.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GIRL Without a Chance (Robert Sherman): Indianapolis, 12-17.
GIRL Without a Chance (Eastern, Robert Sherman): Willmington, N. Y. 14, Poughkeepsie 15.
GIRL Without a Chance (Western, Robert Sherman): Wilmington, O. 14, Washington C. H. 16, Lebanon 17.
GOOD Gracious Annabelle (Arthur Hopkins): Bklyn, 19-24.
GREAT Divide (Henry Miller): N.Y.C. 7—indef.
GUILTY Woman (Myro Producing Co.): Harrisburg, Pa. 14, Reading 15, Altoona 16, Johnstown 17, Uniontown 19, Dubois 20, Bradford 21, Warren 22, Franklin 23, Sharon 24, Toledo, O., 26-28.
HERE Comes the Bride (Klaw and Erlanger): Rochester, N. Y. 12-14.
HER Unborn Child: Omaha 12-17.
HODGE, William (Lee Shubert): Chgo. Dec 23—indef.
HOLMES, Taylor (Joseph Brooks): Albany, N. Y. 15-17.
HOUSE of Glass (Cohan and Harris): Cinti. 12-17.
HOUSE of Glass (Western, Cohan and Harris): 'Frisco 11-24, Los Angeles 26-Mar. 3.
IF (Holbrook Blinn and James Shesgreen): N. Y. C. 7—indef.
IN Old Kentucky: Kansas City 12-17.
IRWIN, May: Cinti. 12-17.
IRVING Place Theater Co.: N.Y.C. Sept 25—indef.
JOHNNY Get Your Gun (John Cort): N.Y.C. 12—indef.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 8—indef.
LILAC Time (Selwyn and Co.): N.Y.C. 6—indef.
LITTLE Bit of Bluff (Alfred Brown): Winnipeg, Man., Can. 8-17, Brandon 19, 20, Moose Jaw, Sask. 22-24, Regina 26-28.
LITTLE Women (Wm. A. Brady): Phila. 12-17.
LODGER, The: N.Y.C. Jan. 8—indef.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.
MAGIC (Mrs. Emily Hapgood): N.Y.C. 12—indef.
MANTELL, Robert (Wm. A. Brady): Detroit, 12-17.
MASQUERADER, The (Richard Walton Tully, Inc.): New Haven, Conn. 12-14, Washington 19-24.
MAUDE, Cyril (Theo. W. Barker): New Orleans, La., 12-17, Natchez, Miss. 19, Jackson 20, Meridian 21, Vicksburg 22, Memphis, Tenn. 23, 24, Little Rock, Ark. 26, Hot Springs 27, Texarkana, Tex. 28.
MILLIONAIRE'S Son and the Shop Girl (George Klimt): Worcester, Mass. 12-17.

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MORRIS Dance (Winthrop Ames): N.Y.C. 13—indef.
MOTHER Carey's Chickens (John Cort): Pittsburgh 12-24.
NAZIMOVA, Mme. (Chas. Bryant and Walter Wanger): N.Y.C. Jan. 10-Feb. 17.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
O'HARA Fiske (Augustus Pitou): Buffalo 12-19.
OLCOTT Chauncey (Cohan and Harris): N.Y.C. 26-Mar. 3.
OLD Homestead: N.Y.C. 5-17.
OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30—indef.
PATTON, W. B. (Frank B. Smith): Wadsworth, O. 14, West Salem 15, New Phila. 16, Newark 17, Beaver Falls, Pa. 20, Vandergrift 21.
PEDRO, the Italian: Jersey City, N. J. 12-17.
PEG o' My Heart: Detroit 12-17.
PIERROT the Prodigal (Winthrop Ames and Walter Knight): Springfield, Mass., 12-14.
POLLYANNA (Jos. Brooks and Geo. C. Tyler): B'klyn 5-17, N.Y.C. 19-24.
PORTMANTEAU Theater Co. (Stuart Walker): Chgo. Feb. 5—indef.
POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28—indef.
SERAMONDA (Julia Arthur): Boston, 12—indef.
SEVEN Chances (David Belasco): Washington, 12-17.
SIR HOPKINS: Washington 12-17.
SKINNER, Otis (Chas. Frohman, Inc.): Detroit 12-17, Toledo, O. 19, Springfield 20, Dayton 21, Columbus 22-24.
STAHL, Rose (Chas. Frohman, Inc.): Denver 12-17, Ogden, U. 19, Salt Lake City 20-22, Reno, Nev., 24.
STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.
SUNNY South (J. C. Rockwell): Mankato, Minn. 15, St. Peter 16, Le Sueur 17, New Ulm 19, Chatfield 21, Winona 22, Arcadia, Wis. 23; Whitehall 24, Mondovi 26, Augusta 27, Durand 28.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
THAT Other Woman: Louisville, 12-17.
13TH Chair (Wm. Harris): N. Y.C. Nov. 20—indef.
TREASURE Island (Chas. Hopkins): B'klyn, 12-17.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): Bakersfield, Cal. 14, Taft 15, Tulare 16, Hanford 17, Coalinga 18, Porterville 19, Visalia 20, Fresno 21, Modesto 22.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (Wm. Elliott, P. Ray Comstock and Morris Gest): N.Y.C. 1—indef.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WHEN a Girl Loves: New Orleans 12-17.
WHICH One Shall I Marry? (Rowland and Howard, Inc.): N.Y.C. 12-17.
YELLOW Jacket (Mr. and Mrs. Coburn): Nov. 9—indef.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BAY CITY, Mich.: Grotto.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
BUTLER, Pa.: Majestic.
CLEVELAND: Duchess.
COLUMBUS, O.: Southern.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EVANSVILLE, Ind.: Majestic.
FARGO, N. D.: Orpheum.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JACKSONVILLE, Fla.: Orpheum.
KANKAKEE, Ill.: Majestic.
LANCASTER, Pa.: Fulton.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: New Bedford.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PHOENIX, Ariz.: Elks.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
PORTSMOUTH: Sun.
READING, Pa.: Orpheum.
RICHMOND, Ind.: Otis Oliver.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SANTA CRUZ, Cal.: Knight.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TARENTUM, Pa.: Cornell-Price Players.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
VANCOUVER, B. C.: Empress.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
ZANESVILLE, O.: Orpheum.

TRAVELING STOCK

EDWARDS, Mae: Aberdeen, S. D. 12-17.
DAVIS, Walter (Adam W. Friend): Corry, Pa. 12-17, Lock Haven 19-24.
HILLMAN Ideal: St. Francis, Kan. 12-14, Bird City 15-17.
MALLORY, Clifton: Winters, Tex. 14, 15, La Grange 16, Huntsville 17.
WRIGHT Brothers Theater Co.: Ponca, Neb. 12-17.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): B'klyn 26-Mar. 3.
ALONE at Last (Messrs. Shubert): N.Y.C. 12-17, Balto, 19-24.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BOSTON Opera Co.: Albia, Ia. 14, Creston 15, Clarinda 16.
BLUE Paradise (Messrs. Shubert): Boston 5—indef.
BRINGING Up Father in Politics (Gus Hill): Nashville, Tenn. 12-17.
CANARY Cottage (Oliver Morosco): N.Y.C. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
COHAN Revue 1916 (Cohan and Harris.): Boston Jan. 22—indef.
ELTINGE, Julian (A. H. Woods): Chgo. 12—indef.
HANS and Fritz: Balto. 12-17.
HAVE a Heart (Henry W. Savage): N.Y.C. Jan. 11—indef.
HELD, Anna (Messrs. Shubert): Phila. 5—indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 8—indef.
HIP Hip Hooray (Chas. Dillingham): Chgo. Jan 28—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Toronto 12-17.
HYAMS and McIntyre (Perry J. Kelly): Greensboro, N. C. 14, Durham 15, Raleigh 16, Petersburg, Va. 17, Richmond 19, 20, Norfolk 21, 22, Suffolk 23, Newport News 24, Frederick, Md. 26, Hagerstown 27, Cumberland 28.
KATINKA (Arthur Hammerstein): St. Paul 11-14, Balto. 26-Mar. 3.
KATZENJAMMER Kids: St. Louis 12-17.
LOVE Mill (Andreas Dippel): Balto. 12-17.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N. Y.C. Jan. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston, Jan. 8—indef.
MUTT and Jeff's Wedding (Joe Pettingill): Boston 12-17.
MUTT and Jeff's Wedding: Union Hill, N. J., 12-17.
OH, Boy (F. Ray Comstock): N.Y.C. 19—indef.
PASSING Show of 1916 (Messrs. Shubert): Columbus, O. 12-14, Indianapolis, Ind. 19-24.
POM-POM (Henry W. Savage): Balto. 12-17, Washington 19-24, Phila. 25-Mar. 31.
PRETTY Baby: Buffalo 12-17.
PRINCE of Pilsen (Perry J. Kelly): Greenfield, Tenn. 14, Covington 15, Cairo, Ill. 16, Paducah, Ky. 17, Evansville, Ind. 18, Henderson, Ky. 19, Owensboro 20, Frankfort 21, Winchester 22, Paris 23, Lexington 24, Middletown, O. 25, Washington C. H. 26, Chillicothe 27, Circleville 28.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Chgo. Dec. 31-Feb. 24.
SAN Carlo Grand Opera Co.: Indianapolis, Ind. 12-14, Columbus, O. 15-17.
SHEEHAN Opera Co. (Joseph Sheehan): Albia, Ia. 14, Creston 15, Clarinda 16, Lawrence, Kan. 19, Topeka 20, Concordia 21, Salina 22, McPherson 23, Wichita 24.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 20—indef.
SO Long Letty (Oliver Morosco): Balto. 12-17.
SYBIL (Chas. Frohman, Inc.): Toledo, O. 14, Lansing, Mich. 15, Ann Arbor 16, Grand Rapids 17, Chgo. 19—indef.
VERY Good Eddie (Marbury-Comstock): Phila. Jan. 1—indef.
VERY Good Eddie (Marbury-Comstock): Pittsburgh 12-17.
WATCH Your Step: N.Y.C. 12-17, B'klyn, 19-24.
WHEN Dreams Come True (Coutts and Tennis): Akron, O. 14, Oil City, Pa. 15, Jamestown, N. Y. 16, Olean 17.
WILSON, Al. H. (Sidney R. Ellis): Montreal 12-17, Ottawa, Ont. 19, 20, Brockville 21, Kingston 22, Belleville 23, Peterboro 24, Toronto 26-Mar. 3.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. 6—indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): Chgo. Dec. 24-Feb. 17, St. Louis 18-24.

MINSTRELS

FIELD, Al. G.: Huntington, W. Va. 14, 15, Marietta, O. 16, Parkersburg, W. Va. 17, Coshocton, O. 19, Urbana 20, Marion, Ind. 21, Indianapolis 22-24, Springfield, Ill. 26, Jacksonville 27, Belleville 28.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): Phila. 12-17, Jersey City, N. J. 19-24, Trenton 26-28.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Balsar, Mary, Elsa May Bassett, Adele Berliner, Edith R. Black, Lois Blair, Lottie Briscoe.
Carroll, Margaret, Catherine Carter, Jane Carter, Emma Chase, Alma Chester, Alice Clements, Genevieve Cliff, Helen Collin.
Davies, Dorothy, Helen Davidge, Mercedes Deamore, Margaret Dilla, Louie Ducey.
Eburne, Maude, Madeline Evans.
Fearnley, Jane, Margaret Fielding, Esther Ford, Helen Z. Ford, Florence Foster, Brenda Fowler.
Gale, Minnie.
Howard, Minnette.
Johnstone, Agnes, Florence Joyce.
Kay, Anna M., Charles R. Kennedy, Virginia King, Susie Kirwin.
Lawrence, Lura, Jane Lowe, Maxwell, Estelle, Mae Monsette, Maxine Miles.
Oakley, Florence, Christine Oliver.
Pierce, Florabelle, Maud A. Powell.
Raymond, Grace, Helen Raymond, Ada Robson, Marie Ruperts.
Shore, Vera, Kathran Stanton, Lillian Sterling, May Stewart.
Vernon, Isabel.
Walter, Mary E., Jean Weir, Virginia Wells, Clara Whipple, Virginia Whitsell, Norma Winslow.
Younge, Frances.

MEN

Armstrong, Clyde.
Black, Frank S., Harold Blake, Thomas A. Brooks, George L. Brown, Harry B. Brown, Newton Brown, R. J. Brunner, Joseph A. Budd, Clodagh L. Melton, John C. Conbery, E. Alan Cooper.
Delmar, Harry, Thomas Delmar, Guy D'Ennery, Clifford Dempsey, Charles J. Diem, J. E. Dodson, Arthur Donaldson, Royster Dudley Opera Co.
Eimendorfe, W. C.
Frazier, Eugene.
Geyer, Ernest, Henry Earl Gibbs, W. Gilbert, George C. Gunther.
Haines, Charles J., A. K. Hall, Lewis Leon Hall, Theodore Hardy, C. W. Hawkins, Walter J. Hill, H. Orris Holland.
Keighley, W., Bryce Kennedy, Percy Kilbride.
Lohmuller, Bernhard, Will I. Love, Robert Lowe.
Miller, Claude, Eddie Moran, Navarro, Ralph.
Ormonde, John D., Lynn Osborn.
Phillips, M., J. L. Pollard, Roe, W. J. Randolph Rodney, O. Rath, Frank Rowan.
St. James, W. H., E. R. Salter, Charles Sanford, Sam Sidman, H. Standing, Edwin R. Stanley, E. A. Stecker, Frank Sterns.
Teachout, Howard, George H. Timmons.
Van Dyke, Eric, Edward Van Sloan, Edwin Varney.
Wadsworth, Carl, Alfred Walton, W. E. Warden, Raymond Whitaker, Thurlow White, Winchester and Claire, Young, Waldman.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

WHATEVER the outcome of the present difficulty between the United States and Germany, it is unlikely that the motion picture business in this country will be materially affected either one way or the other. Yet we do not doubt that there will be some to foresee great tribulation in film circles and others to prophesy the development of great opportunities. But, for some time to come, in any event, it is improbable that any change of consequence will be apparent.

It is to be hoped that there will not be a flood of so-called patriotic pictures, for such productions are usually characterized more by their undignified features and their cheap sentiment than by anything else. The present situation which may be changing as we write and which may be entirely altered in aspect by the time this goes to press, is a serious one; it is not a subject for jest, not for poorly conceived picturization. The "patriotic" song we will certainly have; nothing can put the lid on Melody Lane; but let the films assume a more dignified aspect, refrain from mawkishness, and from inartistic and ill-timed depiction of this character.

The dignified attitude of the President in this crisis should be the pattern for Americans in every walk of life.

We are thrilled when the National anthem is played—but let us avoid dragging it in, with the flag, at every performance.

Let us, in fine, not cheapen our patriotism.

"I do not believe that all the artistic work in the world will make a poor story a good photoplay."—George Fitzmaurice.

After this issue of THE MIRROR, the department of "Photoplay Authors, Real and Near," which has been so successfully conducted by Mr. William Lord Wright for three years or more, will be discontinued. During the period in which Mr. Wright has contributed his illuminating articles to THE MIRROR, he has given much sage advice to scenario writers, out of a fund of experience and intelligent thought upon the subject. We take this occasion to express our gratitude and appreciation for what Mr. Wright has done for this publication and its readers.

The American housewife soon will be setting a splendid example for the exhibitor in stirring up a little dust in the great national campaign known as Spring Housecleaning.

It will be about time for the exhibitor to take his policy off the shelf and examine it carefully in search of cobwebs. The tendency of man to hibernate in Winter is apt to put almost any enterprise in a rut, and operation of a theater is no exception.—The Triangle.

That very ably edited publication *The Triangle*, offers some sound advice in an editorial headed "Better Business in June." In part, it is as follows:

"With the constant effort that is necessary to build up patronage for to-night's bill, it is difficult to think of preparing for several months to come. Yet the exhibitor is really working over his program for the specific purpose of always doing business at the same stand.

"In a way, single motion picture performances build up steady business on the same principle that makes dimes to dollars grow; but to make it work out right the exhibitor must have a perspective that takes into account the entire process of construction. His building must very clearly be for to-morrow as well as for to-day.

"The man who has this perspective is going to do business in June when his competitor's trade is falling off for the season. The wise man knows no seasons in his business; he is always working to offset the slack periods."

We imagine that to-day there are thousands of exhibitors whose enterprise and intelligence have prompted them to such forehandedness where there were only hundreds a few years ago.

Motion picture showmen have learned, even in the smaller communities, the value of showmanship, and are adopting up-to-date methods in conducting their houses. The percentage of exhibitors who will murmer "June is coming," with that pathetic intonation with which the unfortunate heroine of a certain erotic drama vocally recognized the approach of her inexorable fate, will be smaller than ever this season.

"It is hard for an empty bag to stand upright."—Benjamin Franklin.

Harry R. Raver of Apollo Pictures, Inc., writes to inform us that the Pennsylvania Board of Censors has ordered among others, the following elimination in the production of his company, "The God of Little Children:"

"Vision of *a woman* holding a baby in her arms."

The vision in question, states Mr. Raver, was a reproduction of a painting of the Madonna and Child and was employed to visualize the thought of motherhood passing in the mind of a woman.

We are inclined to agree with Mr. Raver in his contention that this is a shining example of the stupidity of censorship. Nothing short of prudishness could account for such an order for elimination, and if lines are to be thus finely drawn, we believe the liberty of the screen will soon be little more than a huge joke.

"The world, dear Agnes, is a strange affair."—Moliere.

THRILLING SCENES FROM PATHE SERIALS.
Top: "Pearl of the Army"; Below: "Patria." Pearl White Is Star of the First-Named; Mrs. Vernon Castle Is the Featured Player in the Other Picture.

THEY READ "THE MIRROR."
Mary Pickford, Artcraft Star, and Director Tourneur Enjoying the Latest Number.

The Majestic Theater Monthly—house organ of the theater by that name in Columbus, O., and, incidentally, a very attractive little publication, remarks in an editorial that the experience of the house has shown that "the cleaner the picture, the sweeter the sentiment, the more crystal clear the morals and principle, the greater the crowds." Such pictures as "Snow White" from Paramount are cited as examples. The utterance is in answer to the assertion made by a correspondent to a newspaper that only sensational photoplays attract great crowds to the theaters.

We are happy to give space to the Majestic's statement in this regard, since it bears out our own conviction, that the public as a whole does not want unwholesome pictures, certain critics and others to the contrary notwithstanding.

"A mugwump is a person educated beyond his intellect."—Horace Porter.

While those very industrious gentlemen making up the Wheeler tax investigating committee are busily engaged trying to find a sufficient excuse for taxing the film industry, it must be remembered that citizens of the State of New York are being taxed to pay their salaries.

"Push on—keep moving!"—Thomas Morton.

We sincerely hope that those engaged in the film industry are paying heed to the admonitions of the National Association regarding the many censorship laws before the legislatures of half the states in the Union. A little energy now may save a business later on.

Isn't it possible that the unknown author of the highly seasoned attack upon "Intolerance" in the Milwaukee *Journal* is somewhat affected by intolerance himself?

We likewise commend for serious consideration the interview in this issue of THE MIRROR with Whitman Bennett on exhibiting conditions. This is not printed in a spirit of pessimism, nor was it given by Mr. Bennett with any such motives. It simply implies that we must recognize conditions and meet them.

ADAM HULL SHIRK.

REPORTS SAY "DOUBLE CROSS" IS BEST YET

New Serial from Pathe Arouses Comment and Rumor—Naval Picture Also Coming

There is much "underground" rumor concerning the forthcoming Pathe serial, "The Mystery of the Double Cross," the cumulative report being that it is to be the best serial of mystery yet produced. William Parke is directing and Astra is producing the serial. Mollie King will be the star.

A rumor went around a few days ago that another Pathe serial, which is practically completed, would be released March 18th. Also at the time of going to press, Philip Bartholomae and George Seitz, the chiefs of Pathe's scenario staff, were reported to be busy on a big naval serial for immediate release, but in view of the fact that Pathe has two patriotic military serials now on the market, and both are playing to big business, it is doubtful if the release of a third one would be advantageous.

At the Pathe offices, no statement was forthcoming except that the release date of the next serial would be some time in March, and that three serials, all of which are now practically finished, are all equally good, so that it didn't matter which one was released first.

BALBOA PUBLICITY MAN VISITS NEW YORK

Silas E. Snyder on Tour Across the Continent Reaches Eastern Limit

"I've come three thousand miles just to say 'how-de-do!'" remarked Silas E. Snyder, director of publicity for Balboa Amusement Producing company, Long Beach, Cal., "and I want to say that I've enjoyed every moment of the trip."

Mr. Snyder was a MIRROR caller last week. His itinerary embraces all the principal cities between the Coasts, and his purpose is to make the personal acquaintance of the motion picture editors of trade and other publications.

He states that exhibiting conditions in the West are good and that he has found a uniform prosperity apparent throughout the country.

"It is a familiar sight at four, at least, of the largest houses in Los Angeles to see a string of people waiting to enter every day that would extend around the Hotel Astor.

"Better theaters are being erected throughout the land, too. Of course, the day of the store theater is past, but better houses have resulted. And it is interesting to note that in the matter of pictures, producers have realized finally that good stories are essential. I am in every way highly encouraged by the prospects of the film business in this country."

Mr. Snyder told of a recent "stunt" arranged for clubwomen in California, whereby Little Mary Sunshine, the Balboa child star, was photographed in a number of scenes for the especial benefit of the great gathering of women—1100 or more.

PATRIOTIC WEEKLY FEATURE

The enterprising nature of the Universal Animated Weekly again came to the fore recently.

Immediately upon the receipt of the dispatches from Washington, telling of the severance of diplomatic relations between the United States and Germany, Jack Cohn, editor of the Animated Weekly, set about to compile a patriotic number of that motion picture feature. Within one day the reel was completed and was being shown to patrons of the leading Broadway theaters.

SCENE FROM "JOAN THE WOMAN," Cardinal Films.

"SKINNER'S DRESS SUIT," Scene from Essanay Comedy.

B. P. SCHULBERG IS NOW PARAMOUNT GENERAL MANAGER

New Position Created When Kenneth Hodkinson Resigns

Kenneth Hodkinson has resigned the position of office manager of the Paramount Pictures Corporation, and Benjamin P. Schulberg has resigned as director of Paramount advertising and publicity, the duties of both offices having been combined under the title of general manager, to which the latter has been appointed by President Hiram Abrams. The change takes effect immediately.

This realignment in the Paramount personnel places in the general managership of the giant distributing corporation a man who has been identified with the motion picture industry since a time long preceding the advent of the first feature.

B. P. Schulberg has probably been associated with fewer companies than any other man who has been in his branch of the business during the same period of time. Mr. Schulberg made his entrance into the film business as associate editor of one of the earliest trade papers and the first mouthpiece of the "independent" manufacturers, *Film Reports*. He joined the Rex Company upon its formation as scenario editor and advertising and publicity manager, remaining with that company until it affiliated with the Universal, when he was transferred to Universal as scenario editor. When Adolph Zukor organized the Famous Players Film Company in 1912, Mr. Schulberg became identified with that pioneer feature producing company as scenario editor and advertising and publicity manager, until the overwhelming growth of the company made it necessary for him to devote all his time to the advertising and publicity departments, becoming known as "the man who delivered Adolph Zukor's message to the world." With the formation of the Famous Players-Lasky Corporation Mr. Schulberg occupied the same position in the combined organization and continued in that capacity after the absorption of Paramount by Famous Players.

LUNCHEON FOR PRESS

Frances Nelson and Others Are Honored Guests at Metro Gathering

Frances Nelson, star of "One of Many," Arthur James's first offering on Metro program, was one of the honored guests at a luncheon last week at the Claridge, attended by a number of trade paper men and officials of the Metro Company, among whom were President Richard A. Rowland, Maxwell Karger, Arthur James (who acted as toastmaster), Joseph Engle and others. The other two guests of honor were William Christy Cabanne and R. J. Huntington, the former author and director, and the latter, the title writer of the picture.

Miss Nelson was complimented by those who had seen the picture and responded gracefully by disclaiming any great ability.

"Nevertheless," she said, "amid such surroundings and with such splendid direction, I feel that I can be as good as many who think they are wonderful, anyway."

President Rowland spoke briefly, Mr. James was complimented for his debut as a "presenter" and gave a few words of appreciation. Joseph Engle also spoke briefly. The affair was in every way an enjoyable one.

Left to Right: Scene from "Shorty Goes to College"—Mutual; Sessue Hayakawa in "Each to His Kind"—Lasky; Pauline Frederick in "Sapho"—Famous Players.

PUBLIC TO AID IN CHOOSING VEHICLE

What Shall Mary Garden Play? Goldwyn Puts Question Up to the People

Goldwyn Corporation having secured the services of Mary Garden for the screen, now invites the public to aid in choosing vehicles for her appearances in the films.

Opera lovers have spent millions of dollars in tickets and season rentals for the privilege of hearing and seeing Miss Garden in "Thais," in "Salome," in "Louise," in "The Juggler of Notre Dame." French audiences have seen this superb dramatic artist achieve supremely difficult things on their stage.

Before a motion picture camera she is expected to prove the greatest surprise screenland has ever had. Goldwyn could arbitrarily select some play or opera with which Miss Garden has long been identified and decide upon its production, but it possesses managerial wisdom enough to let the picture public have a say in the matter.

Goldwyn pictures invites the photoplay public to write to the photoplay editor of THE MIRROR and he, in turn, will communicate the preferences to Miss Garden in New York. It is desirable that the choice of a play for Miss Garden be communicated quickly, as she will be departing for Paris in a few weeks and while there she will select her costumes for whatever production the majority decides upon.

Shall this production be a gigantic picture presentation of "Salome," the opera that made ticket-seekers stand in lines two city blocks long in the bitter cold? It is "up to" the people.

"And why shouldn't my first play be agreed on in this manner?" Miss Garden asks. "If I were singing in concert I would have certain set numbers, but my encores would reflect the preferences of my audiences. If there is that democracy in opera and in concert, there should be, and is, an even greater democracy in pictures.

"In opera and concert I feel that I have reached but a remnant of the people. On the screen I shall reach the people themselves—almost all of the people. So why shouldn't I do the things they wish me to do? I hope the volume of mail in response to this invitation is tremendous. I shall answer every letter I receive and be under obligations to all who write to me on the subject."

VALENTINES WILL HERALD "VALENTINE GIRL"

Famous Players' Production Starring Marguerite Clark Is Being Well Advertised

For the "Valentine Girl," which will star Marguerite Clark, one of the greatest publicity campaigns ever accorded a five-reeler has been launched. The picture is to be a Famous Players production for release by Paramount.

By arrangement with six great newspapers in the East and Middle West, there was issued on Feb. 11 a total of 1,500,000 beautiful art supplements to these papers showing an exquisite reproduction of Miss Clark as the "Valentine Girl," the issue being particularly timely because of the coming of St. Valentine's Day on the 14th of the month.

Every Paramount exhibitor will profit by the issuing of this art supplement because of the fact that Miss Clark is mentioned on the picture not only as the "Valentine Girl," but also as a Famous Players-Paramount star. The circulation of these million and a half art copies is so timed as to arouse interest in the Famous Players production, "The Valentine Girl," and is scheduled well in advance of the release day which is set for April 9.

NO CONFIRMATION OF RUMORED COMBINE

Story in Amusement Publication Is Not Supported by Obtainable Facts

No foundation in fact can be found after investigation for the rumor reported in an amusement weekly, last week, to the effect that a combination of Paramount, Goldwyn, Artcraft and Selznick interests was under way for the purpose of coralling distributing organizations, controlling state right companies, cornering big stars, such as Chaplin, Mary Pickford, Clara Kimball Young, Douglas Fairbanks, and others.

No confirmation of the story was obtainable from the offices of either of the companies, and the assumption is that it was "largely exaggerated." In connection with this somewhat wild-eyed tale is another regarding the proposed formation of an exhibitors combine to establish a circuit of the largest film theaters with a general booking office in New York, evidently as a measure of protection against increased prices for pictures and in order to be in a position to dictate terms to producers.

It is believed by some that the latter scheme or something along similar lines may eventually be put into effect, though no definite information is as yet obtainable of a concerted move in that direction.

"GENTLE INTRUDER," FEB. 19

Mutual announces the sixth of the Mary Miles Minter features for release on Feb. 19. This will be in five reels and is entitled "The Gentle Intruder." It will be a fit companion piece to the preceding pictures in which the young American star has appeared, and affords her a wide opportunity in a difficult role.

SCENE FROM "CAPTAIN ALVAREZ," VITAGRAPH, FEATURING EDITH STOREY.

SCENE FROM "ROSIE O'GRADY," APOLLO-ART DRAMA, FEATURING VIOLA DANA.

DOUGLAS FAIRBANKS (ARTCRAFT) DESCRIBES A SCREEN "STUNT" TO CHARLIE CHAPLIN (MUTUAL).

WITH GOLDWYN STARS

Items of News Concerning Some of Featured Players

Maxine Elliott, world-famous beauty who is now entering motion pictures for Goldwyn, is busily completing her first important literary work, which will embody her reminiscences and comments upon notables of two continents. This volume will receive publication in the late summer or fall of the present year.

Rene Guissart, the cameraman who will photograph Mary Garden's first Goldwyn picture under the direction of Allan Dwan, is a hero of the battle of the Somme and wears a medal awarded him by the French Government for valor in action during the early days of what is now one of the longest battles in history.

Goldwyn Pictures has assembled a cast of screen players of exceptional capacity to support Mae Marsh in the first picture she is making for her new employers.

Miss Marsh and her sister, Marguerite Marsh, are also sisters in their picture roles. George Cooper is playing the part of their screen brother. Vernone Steele is Miss Marsh's new leading man. The other players thus far engaged for the picture and already at work in Fort Lee under Director Ince are:

John Wessell, Neil Moran, Maude Cooling, Ned Hays and Ed Lynch.

Rapid progress is being made on this production.

JAPANESE SUBTITLES

Subtitles which few persons can read are certainly not an accepted part of most photoplays. Yet there is just such a one in R. A. Walsh's "The Honor System," which William Fox opens at the Lyric on Feb. 12. This particular subtitle is in Japanese—and there's a reason.

Underwood and Underwood, N. Y.
MAXINE ELLIOTT,
In Goldwyn Pictures.

GENERAL FILM'S "WAR" A TIMELY RELEASE

Carries Powerful Lesson of Preparedness—Pictures Taken by British Official Photographers

The release by General Film Company, at this time of the big series of Official Government pictures of the European conflict—"The War"—is most timely. The series is now ready for the exhibitor.

At a moment when America faces the greatest crisis in her career, these remarkable pictures with their gospel of preparedness and its results should prove a splendid object lesson.

"The War" brings home to the spectator as no other medium could, the methods and results of preparedness. The pictures were taken by Official British Government photographers under the direction of the War Office. In logical sequence they show England's stormy struggle to equip herself for conflict, and the result in her successful offensive on the Somme.

The General Film Company has the exclusive rights to all of the Official War Films that have been taken.

One of the first important showings of "The War" is to be at the Monster War Relief Benefit of the Philadelphia North American at the Metropolitan Opera House, Philadelphia, this Saturday, Feb. 17.

"The War" is released by the General Film Company for Official Government Pictures, Inc., of which W. K. Vanderbilt is president and H. P. Davison, treasurer. All of the gross profits from the showing of these pictures in America will be devoted to deserving War Relief Funds.

FAIRBANKS HEADS HIS OWN COMPANY

Will Make Pictures for Release by Artcraft—John Emerson in Charge of Productions

The actual plans of Douglas Fairbanks have been disclosed at last. They embrace the formation of his own producing company and the release of his photoplays through the Artcraft Pictures Corporation. This sets at rest the many conflicting rumors which have been current for the past few weeks concerning the future activities of the popular screen star. The arrangements for the distribution of the new Fairbanks subjects include the entire world by the Artcraft Pictures Corporation, which also handles the Mary Pickford and George M. Cohan pictures. Work on the initial production under the new association will be commenced immediately in the East, other subjects being staged in whatever locale best suits the story.

"My decision to make my own pictures gives me the chance to build my own producing organization," says Fairbanks. "John Emerson, who has directed several of my most successful pictures, will have entire charge of productions and scenarios will be written by Miss Anita Loos, who is responsible for most of the best stories I have had in the past. Although our first pictures will be made in and near New York, it is our intention to make our productions in whatever locale best suits the story."

"This is an age of specialization," said Mr. Greene, in discussing the arrangements between Mr. Fairbanks and himself," and the motion picture industry has followed the lead of other industries in this respect. Artcraft Pictures was formed for the purpose of distributing and exploiting productions such as those in which Mr. Fairbanks will appear."

KANSAS SOLONS WITNESS "JOAN"

Geraldine Farrar Feature Shown and Legislature Adjourns to Enable Members to See Picture

In the midst of impending legislation which promised to be more drastic than any law heretofore suggested for adoption by the Kansas Legislature, A. D. Flintom, president of the Kansas City Feature Film Company, and Carl H. Pierce, special representative of the Paramount manufacturers, arrived recently at Topeka, Kansas.

The proposed legislation as suggested by Rev. Festus Foster included, among other things, that it would be unlawful to show any motion picture at any private exhibition prior to its acceptance by the Kansas censors; that the censors should be appointed for terms of four years; that not only should films be censored, but all "folders, posters and advertising matter held in connection therewith;" that the Board shall "also furnish a certificate for all folders, advertising matter and posters adopted by them;" that they should have a fee of $2 for the first reel and $1 for each succeeding reel, and $1 for each copy of each reel;" that they shall have no appeal from the ruling of the Board; that the Board may order a re-examination of any film or reel approved by it; that "any person violating any provision of this act or any rule or regulation of the Board shall be guilty of a misdemeanor and on conviction thereof be punished by a fine not exceeding $25 for the first offense and not less than $100 or more than $500 for each succeeding offense, or by imprisonment for thirty days in the county jail."

As Mr. Pierce had a copy of "Joan the Woman" with him, he suggested showing same to the legislators, many of whom admitted never having seen a motion picture in their lives. Others said that they only attended motion picture exhibitions occasionally.

Mr. Flinton concurring in this idea, a special showing of the film was offered to the two Houses of the Legislature and the invitation readily accepted. Both Houses adjourned early in the afternoon; the Governor, Lieutenant Governor and Adjutant General were also invited; and the lawmakers came not only with their wives, but children, to view what they subsequently declared to be the finest picture ever made.

ERBOGRAPH STRENGTHENS ITS FORCES

Art Dramas Producing Co. Engages Walter Hitchcock as Lead—U. S. Finishes "Adventurer"

The engagement of Walter Hitchcock as leading man is expected to prove a wise step as he has won much commendation for work on both stage and screen.

Mr. Hitchcock will share the stellar honors with Anna Q. Nilsson in his first picture for his new association. The production will be called "The Moral Code," and was both written and directed by Ashley Miller and will be released on the Art Dramas program.

On the legitimate stage, Mr. Hitchcock was featured for a number of years in the support of America's most celebrated actors and actresses. He has appeared with such players as Henry Miller, Nat Goodwin, Margaret Anglin, William H. Crane, Otis Skinner and Bellew.

Some of his more important screen plays have been "Destiny" and "The House of Tears" with Emily Stevens, "The Celebrated Scandal" with Betty Nansen, "Vera the Medium," with Kitty Gordon, and "The White Raven," with Ethel Barrymore. This last production had a run at the Rialto, and the Metropolitan critics were unanimous in their praise of his work in the pictures.

Marion Swayne and Upton Sinclair are the featured names in the latest Art Dramas release. The new distributing company presents Miss Swayne in a picturization of Upton Sinclair's successful play, "The Adventurer," which had a considerable run as a legitimate attraction at a Broadway theater as well as on the road.

ENTERTAINED AT LUNCHEON

Trade Paper Men Meet Wilbur M. Bates of Arrow Corporation

At a very delightful luncheon engineered by E. J. O'Donnell and held at the grill room of the Astor last week, the trade press men met Wilbur M. Bates, director of publicity for Arrow Film Corporation which is releasing "The Deemster." Mr. Bates is a well-known and experienced publicity man whose acquisition to Arrow staff will doubtless prove most advantageous. Dr. W. E. Shallenberger, president of Arrow, was present. Others besides him and Messrs. Bates and O'Donnell, were James Hoff, Moving Picture World, James Milligan, Billboard; Lesley Mason, Trade Review; Chas. Condon, Motography; Peter Milne, Motion Picture News; A. H. Shirk, Mirror.

GAIL KANE ARRIVES

Twenty Hours Late in Reaching Santa Barbara Studios

Accompanied by her mother, and bringing with her ten trunks and a packing case full of the latest in New York fashions, Gail Kane, latest acquisition on the American-Mutual program, arrived at the American studio at Santa Barbara last week. Outside of the fact that her train was twenty hours late and that she had visions of starving to death while being snowbound, Miss Kane's journey was an uneventful one.

The vehicle which is to serve as her introduction to the American-Mutual program is to be directed by Rollin S. Sturgeon, and has the title of "Whose Wife?" The story is by Cecil Henry Bullivant, an English writer, and the scenario by Doris Schroeder.

THOMAS SANTSCHI.

Tom Santschi, according to those who have been fortunate enough to view advance presentations of the Selig feature, "Beware of Strangers" has a wonderful part as "John Mentor, the crafty and cruel chief of the International Syndicate." The International Syndicate is an organization of educated crooks who have mulcted the public of millions of dollars through their machinations. Santschi is said to have the greatest character part he has enacted since "The Spoilers" when his "McNamara" set the country in a furore. Supporting Mr. Santschi in "Beware of Strangers" which was written by Gilson Willets and produced by Colin Campbell can be named, Fritzi Brunette, Vivian Rich, Eugenie Besserer, Edward Coxen, Bessie Eyton, Harry Lonsdale, Frank Clark and others.

SUBJECTS SECURED FOR CONQUEST PICTURES

Edison Company Obtains Rights to Numerous Interesting Features

Among the subjects arranged for the Conquest Pictures program to be produced by Thomas A. Edison, Inc., are the following:

"The Lance of Kanana," a stirring story of adventure by H. W. French.

A number of short stories of railroad life by F. Lovell Coombs, that comprise the contents of "The Young Railroaders," will be produced in one-reel length.

A superb production of Robert Louis Stevenson's "Kidnapped," which has just been completed at the studios of Thomas A. Edison, Inc.

Thomas P. Carnahan, Jr., the noted juvenile actor, will appear in a production of Richard Harding Davis's famous story, "Gallegher," which has been made at the studios of Thomas A. Edison, Inc.

"Under the Great Bear," one of the best of the many stories of Kirk Munroe, the noted writer of stories of adventure, will be dramatized and produced by Thomas A. Edison, Inc.

"For the Honor of the School" is one of the stories by Ralph Henry Barbour that will be produced for release on the program. Mr. Barbour's, "The Half-Back," will be the feature of the initial program of these new productions.

"CIVILIZATION" PROPHETIC

Submarine warfare, à *outrance* was forecast in the Thomas H. Ince spectacle, "Civilization," produced in New York on June 2, 1916. At that time few people on this side of the Atlantic realized the imminence of the menace, the dangers of which were clearly foretold and realised in Culver City, California, a year before the date named. "Civilization" is therefore both a prophecy and an exposition. Three hundred copies of the film are at this moment saying in unmistakable language to the United States, "I told you so." When will modern rulers learn the wisdom of preparedness? Or do they rely on motion pictures to teach them their duty?

LAPPEN WITH SHERRY

There has recently been added to the sales force of the Wm. L. Sherry Feature Film Company, distributors of Paramount Pictures in New York, Frank A. Lappen, who hails from the New York office of the Metro Company. Mr. Lappen was with the Sherry Exchange some months ago but left and joined the Metro forces, working with Manager Saunders.

SOUTHERN RIGHTS SOLD

J. Parker Read, Jr., general manager of the Harper Film Corporation, announces that the All Star Features Company, Jacksonville, Fla., has acquired the state rights of the Thomas H. Ince spectacle "Civilization." This is one of the biggest deals consummated by Mr. Read, in the state righting of the picture. The territory disposed of includes the states of Kentucky, Virginia, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida. The price paid for the state rights constitutes a record in the commercial history of "Civilization."

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

SOME OF THE MORE MOMENTOUS PROBLEMS OF MOTION PICTURE EXHIBITORS

as seen by

WHITMAN BENNETT

Former MIRROR Man Tells His Impressions as Result of Active Participation in Both Exhibiting and Producing Corporations

OF the many motion picture showmen in New York possessing acumen and a knowledge of all the angles of the business, Whitman Bennett is one who is well qualified to speak of the existing conditions. It was for this reason he was asked to give THE MIRROR some rock-bottom facts together with his own ideas of the possible remedies for difficulties confronting film showmen. While Mr. Bennett speaks for New York and its environs, it may be safely assumed that conditions here are to some degree representative of those in other parts of the country. In any event, his remarks will prove illuminating.

PRESENT DAY CONDITIONS

"There is no disguising the fact," said Mr. Bennett, "that conditions are not what they were a year or two ago. It is true to-day that at least half the film theaters in New York are willing to dispose of their leases at prices considerably less than would have been acceptable a year ago.

"Concessions of appreciable character have been made in several instances by landlords to tenants of houses seating more than a thousand persons to enable them to conduct their businesses profitably.

"New houses, in many instances, are scarcely opened before they are offered for sale.

"If the causes of this condition are temporary, then the condition is temporary; if the causes are permanent, then, of course the condition is also permanent and it would be useless to seek a solution. However, I do not believe that such is the case.

CAUSES SUGGESTED

"Various causes have been suggested," went on Mr. Bennett, "to account for the state of affairs. Some of these sound plausible; others rather absurd. Here are a few:

1.—"The return of interest in vaudeville—indicating that people are tired of pictures and that the quality of cheap vaudeville has improved.

2.—"That people are more prosperous nowadays and are able to spend more time and money in restaurants and at legitimate theaters and not so thoroughly bound to the films as an 'only' form of entertainment.

"I am inclined to believe that this idea may not be altogether improbable. Indeed, the poor holiday business of the motion picture houses during the season just past indicated that it might not be far from correct.

3.—"The increased cost of living. That I do not believe has any particular bearing, since the admissions charged for picture shows is not sufficient to influence people in remaining away.

4.—"That people are more or less tired of ordinary *good* pictures.

"The last suggests what is perhaps the most potent reason for the retrogression. Something is needed to reawaken a waning interest. There must be a new attitude of the author toward the pictures. They must be refreshed. Two years ago patrons went to one theater in a neighborhood, regularly, satisfied with an average good show, and gratified by an extraordinary attraction. To-day they will travel further and pay more if they think they can find something different, something better. Otherwise they often stay at home.

"I have personally, in my own theaters, seen business fluctuate 100 per cent. in two successive days, though the programs were, presumably, of equal quality, costing $50 to $60 each.

PATRONS OVERFED

"Film patrons have become gourmets. They have been stuffed to overflowing with ordinary fare. Now they want something extraordinary, all the time. We have been giving the people too much. Partly this is the result of overproduction, but largely the blame rests with the exhibitors who are all trying to conduct Strands and Rialtos. To cover their growing overhead expenses, they have gone to extremes in efforts to drive out their competitors, often giving two five-reel features with other subjects—twelve or more reels for a nominal admission.

"The talk of raising admission prices," continued Mr. Bennett, "is generally heard. For extraordinary features, this is possible, essential. But for the average house and picture program—there is a serious doubt if prices can be increased with advantage.

"The producer of special features must get his first returns outside the neighborhood theaters, which can pay liberally but not hysterically for pictures. The big traffic houses must aid the producer on his big productions, after which the smaller showman can obtain the films at a moderate price.

"The future of the business depends upon encouraging the exhibitor to longer runs at moderate prices, rather than by choking him for a few days.

EXHIBITORS RETRENCHING

"The exhibitor has had to go back, of late; retrench. He has had to decrease the number of days in which he runs a feature and decline to raise his admission price. Theoretically the long run is best, but unless the pictures are good the result is disaster—and all pictures are not good.

"Frankly, nowadays, the producing end of the business is better than the exhibiting, other things being equal.

"The future?" Mr. Bennett drew a long breath. "For one thing," he said, "I believe the war, if we are drawn into it, will have a good effect. Because people will begin to hold down their expenses and the low-priced film theater will reap the benefit over more expensive attractions.

"I believe that there will be two distinct kinds of theaters for motion pictures in time to come—legitimate picture houses and variety picture theaters.

"The legitimate houses will show big productions; in small communities for

SOME OF MR. WHITMAN'S VIEWS "BOILED DOWN"

The photoplay patrons have been stuffed to overflowing with pictures and where a year or so ago they were satisfied with a regular diet of roast beef and boiled potatoes of good quality, to-day they look askance at *pate de foies gras* and turn up their collective nose at *caviar*.

This is partially the result of overproduction, but is largely the fault of the showmen themselves, who are all trying to make their theaters Rialtos or Strands.

One solution for the serious conditions confronting the film exhibiting business here to-day is the making of agreements among competing exhibitors, to the end that they shall no longer compete wildly, but unite in obtaining just prices for their special features. This defense is not needed against the legitimate exchanges, but is justified in certain well-known instances.

The producers must get their first returns on big pictures outside of the neighborhood theaters.

The smaller theater manager is able to pay liberally, but *not hysterically*, for his pictures.

The future of the business depends upon encouraging the exhibitor to longer runs at moderate prices rather than by choking him for a few days.

Theoretically the long run is best, but the pictures must be good. Disaster follows when there are bad pictures.

Unnecessary expense of exhibitors must be cut down.

The producers' problem is one of art principally. Good art is good business.

I am in the exhibiting business to stay, but I am going to be careful. When you are in a boat during a storm, you shorten sail. That is what, figuratively speaking, the exhibitors must do.

SHOWS ORGAN AT WORK

Novel "Stunt" Is Given at Stanley Theater, Philadelphia

The Stanley Theater, one of the most elaborate and best managed motion picture theaters in Philadelphia, gave an exceptionally novel "stunt" recently, when, during the intermission, the curtains which had always before kept the audience from seeing the manipulations of their gigantic pipe organ, were raised, and the patrons were given their first sight of the workings of the instrument.

During this novel procedure, Mr. Maitland, the organist of the theater, played a Scotch fantasy, giving him an excellent opportunity of using practically all of the many combinations possible on this organ. The border lights of the theater were thrown on the organ and the stage remained this way until the finish of the number. The idea met with greatest approval and the novelty of it was vigorously applauded by the audiences. This was the first time that this idea has been carried out as an added attraction in any motion picture theater.

APPEALED TO CHURCHFOLK

How One Exhibitor Drew Attention to Pathe Picture

Pathe's picture in Pathecolor, "The Life of Our Saviour," is, in the estimation of exhibitors who have shown it, one of the greatest motion pictures of all time.

F. G. Heller, manager of the Meridian Amusement Co., of Anderson, Ind., under date of January 6th, writes as follows:

"The production is most beautiful and worthy of everyone's time. We have thirty churches in our city and I took time to write each of the ministers a letter inviting him to attend the showing of the picture and also enclosed a complimentary ticket for his family. I understand that most of the churches announced the showing of the picture at their Sunday services and various prayer meetings. The result was that we did capacity business both days, and we are now receiving letters from the ministers thanking us for the invitations and also praising the production."

CHILDREN'S SHOWS PAY

The Heights Theater, on upper Broadway, New York City, recently was a scene of wild confusion, when hundreds of children crowded in to see "Snow White," at a special Saturday morning children's performance. Many hundreds were turned away. The special performance was scheduled to start at 10:15 A. M. and at nine o'clock the children had gathered in large numbers and were pounding on the doors, seeking admittance. By ten o'clock the house was crowded. The house seats 600 persons. Seven hundred were admitted, the smaller children sitting two in a seat. The children admitted were only a part of the large number who came to see the show and after 700 had passed through the gate, entrance to the house was stopped and hundreds of children were turned away.

This special Saturday morning performance for children has been a regular thing at the Heights Theater for several weeks past and the attendance has been increasing from week to week. Each week the manager, I. G. Bock, has been showing a Paramount feature with some Bray cartoons and Burton Holmes single reels. On this morning Marguerite Clark in "Snow White" was the main attraction.

NEW USE FOR FILM

KNOXVILLE, TENN. (*Special*).—The Pretenders, an amateur dramatic club of Knoxville, Tenn., tried a very unique "stunt," when through the courtesy of the Paramount exchange in Atlanta they had a private showing at the Queen Theater in Knoxville of the picture version of "Under Cover." The Pretenders are going to give "Under Cover" at a benefit performance on the legitimate stage and they wanted to get acting pointers from the picture which contains Owen Moore and Hazel Dawn in the cast. All pronounced the picture a very fine and very faithful adaptation of the play and felt that they had been much benefited from watching it on the screen.

CHAS. E. KRUTCH.

BIRD'S-EYE VIEW OF TRIANGLE-FINE ARTS LOS ANGELES PLANT.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed

runs of say, two days' duration, in big cities or large neighborhood houses with a change twice a week. The pictures will be of nine reels—not less—and consist of advertised subjects. They will be open market or series-contract features and admissions will vary from 15 to 20 cents.

"The variety picture theaters will charge 5 or 10 cents admission and run not more than ten reels in all. These would include a feature and general short subjects, such as comedies, educationals, etc.

"And meantime?" Mr. Bennett smiled. "Meantime," he said, reflectively, "we must suffer. Conditions may get worse before they get better—but not much worse.

IN BUSINESS TO STAY

"Do not think, however, that I wish to be pessimistic. I am an exhibitor myself. I have felt the crush, and I have experienced the prosperity. And I am in the business to stay. I will do what every wise exhibitor must do—as the mariner does when he is in a storm—take in sail.

"All unnecessary overhead expense must be cut down. Advertising by exhibitors of the 'splurge' variety must be eliminated; unnecessary lobby displays should be avoided. As I have already intimated, exhibitors must get together in small groups for self protection, not against legitimate exchanges but against the short-sighted adventurers of the business.

"I know of three booking arrangements now in operation to prevent certain exchanges forcing up prices beyond fair limits by playing one exhibitor against others—his direct competitors. This is perhaps one solution of the problem of cutting down expenses. The exhibitors who are in competition, one with another, must agree not to compete blindly for sensational features, but to pay the liberal just value only on the basis of that actual value.

The worst opposition the picture houses have to encounter is that of cheap vaudeville theaters running films as well, which means that the patrons pay to see a number of variety acts and the picture is merely thrown in for good measure. It means that they wean the film patrons and attract them to variety shows; also there is no opportunity for the exhibitor to succeed when he is forced to charge 10 cents admission, say, and exhibit a feature film which is being shown across the street in conjunction with five or six vaudeville acts for perhaps 5 cents additional.

MUST CONSERVE RESOURCES

"We must all be careful for the time being—conserve our resources, 'keep our powder dry' for the time when it will be needed. As I have already stated, I am in the business to stay, which should be sufficient evidence that I believe the future to be secure. But if we do not want to go down in the heavy waters of the present-day upheaval, we must be circumspect. That is all."

"GETTING BACK" AT HIM

Philadelphia Theater Capitalizes Oberholtzer's Attack

The Palace Theater, Philadelphia, in its advertising of Charles Chaplin's Mutual Comedy, "Easy Street" makes capital in an amusing manner of Dr. Oberholtzer's attack on the comedian, as follows:

"Dr. Oberholtzer, Secretary of the State Board of Censors, declares that Charlie Chaplin is a fool!

"This Censor Receives $2,400 per annum. Charlie Receives $2,400 every day."

WALLPAPER IDEA MAKES GOOD

John A. Bell, manager of the Bijou Theater, Akeley, Minnesota, believes in letting the public know what is going on at his theater, and conceives many clever business-getting schemes.

To introduce the American-Mutual serial "The Secret of the Submarine," he employed the not original but always effective form of handbill printed on wallpaper with the inscription, "We are tearing paper off the walls to make room for the crowds that will be at the Bijou Theater to see 'The Secret of the Submarine,' which will mark the beginning of the greatest serial ever run in the village of Akeley."

H. Farr, N. Y.

HORTENSE ALDEN,

Bloomsburg, N. J., girl who won contest at Exhibitors' Ball in Newark, Feb. 1, for beauty and screen adaptability. She says she first saw the announcement in THE MIRROR. She will be given a position with Thanhouser Company.

DINES DELAWARE SHOWMEN

Famous Players Exchange Entertains Exhibitors

WILMINGTON, DEL. (*Special*).—The Famous Players Exchange of Washington, D. C., following the Paramount policy of promoting cordial relations with exhibitors, held its third luncheon at the Hotel Dupont, Jan. 29.

A great number of exhibitors were present. Both in numbers and results this luncheon went ahead of the very successful affairs previously held in Baltimore and Washington.

W. W. Hines, general sales manager of the Paramount Pictures Corporation, and George M. Mann, manager of the Famous Players Exchange, addressed the meeting on a number of important subjects. Among the matters of vital interest to all concerned were: the relations of exhibitor and exchange, the deposit system, re-booking of pictures, advertising methods and details of house management. Each point was later taken up in general discussion and a valuable interchange of ideas effected.

Th net result was a better understanding on the part of all of the problems confronting each, and a consequent increase in confidence and willingness to co-operate. H. S. Newman, of Middletown, Del., voiced the general sentiment of the exhibitors when he said, "This is the first time anything like this has been done up here, and we appreciate it."

Another interesting feature of the meeting was the presence of W. H. Tunis, general traffic agent of the Adams Express Company for that territory. Mr. Tunis presented the company's side of the film handling question, and pointed out ways in which co-operation on both sides would aid in eliminating present difficulties. He also took up the individual problems of several exhibitors present and further promised to give his personal attention to any complaints which might later be presented.

Among the exhibitors present were: D. Lee Short, Wm. H. Warren, J. M. Ginns, T. M. Breeding, H. A. Newman, C. C. Hubert, H. P. Fennimore, L. S. Armour, C. C. Marshall, A. L. Heis.

Representing the Exchange were: W. W. Hines, G. M. Mann, E. R. Carr and H. P. Mulford.

NEW MONTREAL THEATER

MONTREAL, CANADA (*Special*).—A new moving picture theater is to be erected on the site of the present "London" on St. Catherine Street, West, opposite Phillips Square. The London closed its door on Sunday, Jan. 25, and a gang of workmen started in to demolish the building the next day. The outside walls will be left standing and will be used in the construction of the new theater, which is to be known as "The Holman."

The new theater will be operated by the Holman Theatre, Limited, the owners of the New Grand, and will be opened on Easter Sunday, April 8. The seating capacity will be 1,200, seating 750 on the main floor and 450 in the balcony. The entire building will be fireproof, being constructed of concrete and steel with a solid steel roof.

Showing Big Features in Small Towns

Walter E. Greene, president of Artcraft Pictures Corporation, has some interesting things to say in regard to the showing of big feature productions in small towns. He remarks:

"In days gone by when the release of a master-photoplay presenting the superstar was announced, the small town exhibitor read the news with longing eyes and either hoped for the day when his town would be large enough to warrant his engagement of such productions shortly after their release, or that he would soon be in a position to take over a theater in a big city, where he could afford to book these latest accomplishment in the photoplay art rather than wait until the film had become old before he could finally secure it for his limited patronage.

"One of the chief foundations upon which Artcraft has been built with its idea of stepping into this breach and making it possible for the small town exhibitor to play these big stars in their newest offerings before his patrons had forgotten about them, this despite the impression that occasionally evidenced itself, that Artcraft was directed at the big-city manager only. Every day we receive reports from out-of-town managers who announce that despite adverse weather conditions, Mary Pickford attractions drew more than capacity and established new box-office records. Manager C. M. Waterbury of the Palace Theater, Chippewa Falls, Wis., in a letter concerning his remarkable success with a Pickford subject writes:

"'Sunday found us in the grip of the worst blizzard in many years; in fact, it seemed foolhardy to open the theater. One theater did close. But listen! The matinee was the largest the house has known and we have a full house in the evening, while the competition exhibited to twenty-five patrons, actual count.' Manager C. H. Cookingham, of Ayrshire, Ia., a town of less than three hundred inhabitants, reports: 'A terrible sleet storm raged all afternoon and evening. Notwithstanding this I came out fine on it financially and it sure pleased my patrons. No town is too small to handle your pictures and I will take all your releases.'"

In this same connection, Paramount Pictures calls attention to its efforts on behalf of small town exhibitors and says that:

"As long as we can remember the small towns of five hundred population or less have been the unfortunate targets for everything that is undesirable. Being generally remote and inaccessible, they have been either ignored by the distributors of articles of modern comfort and progress or sought out by the unscrupulous merchants as legitimate prey, and have been exploited with every description of inferior product on the market. The result is that those who can escape do and the small town gets still smaller and is in danger of disappearing altogether.

"There is one exception to the rule and one which is going to have a far-reaching and important result. Without claiming any altruistic motives, the producers and distributors of Paramount Pictures have pursued a unique policy as the champions and benefactors of the small town. They claim to have been the first to refuse to discriminate against communities which have not earned their place on the map by means of numerical strength and which consequently do not offer such an attractive field for large revenue. They have made it possible to operate a system by which the smallest town can enjoy the benefits which otherwise would be found only in a few of the largest cities. For example, one town, Las Plumas, Cal., has only thirty-five souls to its credit, but still is able to show two feature Paramount Pictures each week and the patrons enjoy the same quality of entertainment that they would do in New York City."

Motion Pictures in Time of War

The following remarks by Eugene B. Sanger in relation to the possible effect upon the motion picture business of a war with a foreign power, are interesting enough to merit consideration. Says Mr. Sanger:

"Far from being a menace to the motion picture industry, war would make it a necessity. In the first place, motion pictures stand fifth in our American manufactures, they are an economic demand and anything wanted will live if properly handled. That applies, you may say, in time of peace.

"In time of war, when the people of a nation are anxious, in a state of mental unrest, the motion pictures, more than any other form of amusement, provide the counter action. The concert seldom appeals to the vast masses, the theater often is regarded in the light of a function, but with the motion pictures all is different. One may drop into them at any time, one may leave when inclined to do so, they provide a diversion not for several dollars laboriously saved out of the expenditure for actual living, but for a few cents. They are within the reach of all, they, in their infinite variety, are an appeal to all.

"Then, too, aside from their value as a diversion from the national anxiety, that almost nameless unrest that seizes a people in time of grave portent, the motion pictures are of inestimable aid in time of war for their practically unlimited educational field, the manufacture of munitions, drilling of troops, surgical work, topography, signalling, an ever increasing list of subjects all bearing upon preparedness."

"BEWARE OF STRANGERS," the latest of the Selig feature film, opened at the LaSalle Theater, Chicago, on Saturday, Feb. 10, the Central Film Company having purchased the rights in the States of Indiana and Illinois. From all indications the production is scheduled for an unusually successful run at this theater which is controlled by Jones, Linick and Schaefer. Good attendance greeted the film.

GREAT BRITISH TRENCH MORTAR,
Shown in General Film Series Now Available—"The War."

FEATURE FILMS OF THE WEEK IN REVIEW

"CRIME AND PUNISHMENT"

Five-Part Drama Taken from the Book of the Same Name, Featuring Derwent Hall Caine and Produced by Arrow Under the Direction of Lawrence McGill. Released by Pathe as a Gold Rooster Play on Feb. 25.

Rodion Raskolnikoff ..... Derwent Hall Caine
Dounia, his sister ..... Cherrie Coleman
His mother ..... Lydia Knott
Razmouhin Porkovitch ..... Carl Gerard
Andreas Valeskoff ..... Sidney Bracy
Semia Marmeladoff ..... Marguerite Courtot
Porphyries ..... Robt. Cummings

Some may say that it is rather ambitious to hope that the grim philosophy of Fyodor Dostoevsky's book "Crime and Punishment" could be transferred to the screen, but the fact remains that the fundamental story makes a thoroughly interesting picture. Briefly it is a tale of a young Russian student who becomes a radical and in consequence has to escape to the United States. In this country he sees the same forces of injustice and oppression to the poor as existed in his native land. He broods over it until, in a moment of aberration, he commits murder to get money to relieve the needy. Falling in love with a young girl, a little lost sister, she persuades him to give himself up to the authorities.

Those people who demand a happy ending to their films will perhaps be disappointed with the conclusion of this picture, for the producers have not spoiled the story by tacking on the usual "clinch and live-happy-ever-after." If they had, the force of the thing would have been absolutely lost.

By thoroughly establishing the salient points the director makes clear the reasoning of the young Russian's mind that prompts him to commit the crime and it is only towards the end that the falseness of his philosophy is indicated. The speed of the action is just right and it is in only a few places that the picture slows up, and even in these spots attention will not lag. Lawrence McGill is the director.

A great deal of credit for the effect of the story must be given to Derwent Hall Caine, who plays the role of the Russian student, and is the featured member of a well balanced cast. He registers his points without over-acting.

A picture of the "different" sort, "Crime and Punishment" will interest any class of patrons. F. T.

"ONE TOUCH OF SIN"

Five-Part Drama from the Story by L. Genes. Produced by Fox Under the Direction of Richard Stanton and Released Jan. 29.

Mary Livingston ..... Gladys Brockwell
Richard Mallaby ..... Jack Standing
Watt Tabor ..... Willard Louis
Old Livingston ..... Sedley Brown
The Widow ..... Carrie Clark Ward
Little Billie ..... Frankie Lee
Hard-Luck Danver ..... Jack MacDonald
Red ..... Charles Edhler

"One Touch of Sin" is a film dealing mostly with the double standard of morality, but is presented in a manner that, while thrilling and full of tense moments, is unobjectionable, unless, indeed, the screen is regarded as an unsuitable medium for the presentation of such problems.

Mary Livingston comes to a mining camp to see her dying father. There she finds Richard Mallaby, who had betrayed her in years gone by. She gets into trouble over a bag of gold, and a man who has learned to love her comes to the rescue and marries her. Later she learns to love him and they live happily ever after, as it were.

Gladys Brockwell, the featured member of the cast, is a fine choice to play the role of Mary Livingston. She consistently draws the different phases in the girl's hectic career. A great many of her expressions are registered with her lower lip. It quivers with sorrow, with delight and with everything. Willard Louis is excellent as Watt Tabor and Jack Standing makes a convincing villain. The balance of the cast play their parts well and the extra people, depicting the attaches of the Western dance hall, are interesting types.

Perhaps this picture is not one for the family group, but it is nevertheless interesting and well done. F. T.

"A SQUARE DEAL"

Five-Part Drama by L. V. Jefferson Featuring Carlyle Blackwell and Henry Bull. Produced by Peerless Under the Direction of Henry Knoles. Released by World.

Hugh Eltinge ..... Carlyle Blackwell
Doris Golden ..... June Elvidge
Mark Dunbar ..... Henry Hull
Mrs. Trailes ..... Charlotte Granville
Ruby Trailes ..... Muriel Ostriche
Hans ..... Charles Charles

"A Square Deal" shows us the complication that results when the paths of Greenwich Village cross those of upper Fifth Avenue. It compares the manners and ethics of Bohemia with those of the convential four hundred, much to the advantage of the former, and suggests that when success comes in at the door, friendship sometimes flies out of the window. The story, while absurd in spots has some claim to originality. Two friends, an artist and a writer, are struggling happily for fame when one of them unexpectedly falls heir to a fortune and proceeds to make an egregious fool of himself by marrying an empty-headed little society doll who has entrapped him for his money. Whereupon his friend, with more zeal than chivalry, lures the wife into a compromising situation so that the misguided husband may get a divorce and marry the girl he really loves. The situation is further complicated by the love of the artist for the girl whom he restores to his friend.

Carlyle Blackwell and Henry Hull gave a convincing picture of the friendship between the two artists while June Elvidge was charming and reserved as the young newspaper woman. The scenes are enlivened by actual glimpses of Patchin Place but the interior sets which were supposed to suggest Bohemian local color were inferior.

The contrasting environments add a picturesque note to this play although their effect is marred by faulty direction : background. Exhibitors should feature the point that the story is laid in the ever alluring realm of Bohemia and that the principal roles are carried by such well-known names as Carlyle Blackwell, Henry Hull, June Elvidge and Muriel Ostriche. A. G. S.

"THE DEEMSTER" HAS HAUNTING ROMANCE OF THE STORY

Arrow Production Has Caught Spirit of Author and Is Dominated by the Voice of the Sea

Nine-Reel Drama Adapted from the Novel by Hall Caine. Picture Version by Charles A. Taylor and E. A. Bingham. Produced by Arrow Film Corporation under the Direction of Howell Hansel. Released on States Rights.

Daniel Mylrea ..... Derwent Hall Caine
Mona ..... Marian Swayne
The Bishop, father of Dan ..... Sidney Bracy
The Deemster, father of Mona and Ewan ..... Albert Froom
Ewan ..... R. Barnes Clarendon
Davy, Dan's faithful friend ..... Alexander Hall
Quayle ..... James Levering
Billy Quilleash ..... Ben Lodge
Hommy Beg ..... Thomas O'Malley
Fishermen ..... Lee Post, William V. Miller, Freeman Barnes

DERWENT HALL CAINE AND MARIAN SWAYNE IN "THE DEEMSTER"—ARROW.

This screen version of "The Deemster" has caught all the haunting and pensive romance in the grim old novel of conflicting passions and bitter atonement, dominated by the ceaseless voice of the sea. It will be "Hall Caine night" in whatever theater this is shown, for the play was inspired by his novel, acted by his son and introduced by a personal letter from the famous Manx novelist. The story, familiar to most novel readers is the old tragedy of Cain and Abel told against the bleak and rugged background of the Isle of Man. Dan, the impetuous but warm-hearted son of the bishop, kills his boyhood companion in a sudden struggle and is condemned to exile by his father in a hut by the sea. After seven years, a plague breaks out on the island and the prodigal offers his life as a sacrifice to the afflicted community and in atonement for his sin.

The action involves a number of tense moments in the tavern scenes, the trial of the accused youth by his own father, the final sacrifice in the midst of the plague. A particularly effective bit of symbolism is shown in the struggle by the cliff where the two men become entangled with the fishing nets, which have had so direful an effect upon their lives. Skillful direction and staging has successfully reproduced the atmosphere of the Isle of Man.

Derwent Hall Caine gave a faithful interpretation of the prodigal's character, although he was far more convincing in his repentant moods than in the riotous scenes with his rough companions. Marian Swayne as Mona was a charming and gentle figure and the remainder of the cast were satisfactory, even to a grey kitten, who seemed not at all depressed by the fact that according to the Manx tradition, realism forced him to be tailless.

Unlike many adaptations from well-known novels, this photoplay is an almost literal reproduction, both in atmosphere and theme. Exhibitors may be sure that all patrons who admire Hall Caine will admire and appreciate this picture. A. G. S.

"THE BAD BOY"

Five-Part Drama Featuring Robert Harron. Produced by Fine Arts and Released by Triangle Feb. 18.

Jimmie Bates ..... Robert Harron
His Father ..... Richard Cummings
His Mother ..... Josephine Crowell
Mary ..... Mildred Harris
The Town Marshal ..... William H. Brown
Clarence ..... James Harrison
Ruth ..... Colleen Moore
Yeggmen ..... Elmo Lincoln, Harry Fischer

The enormous amount of human appeal that is embodied in the story of Jimmie Bates, "The Bad Boy," who is not really bad but just boyish, reaches out from the screen and grips you with a velvet-gloved iron hand. Who does not love a story of a boy, anyway?

Be it understood that it is not the appeal of the story alone that holds one but also the wonderful characterization drawn by Robert Harron in the role of Jimmie Bates. Through all the phases in the boy's intensely unfortunate career he acts with a naturalness that is tremendously effective. It would have been so easy to have spoiled the portrait. In fact the whole cast leads one into the peaceful small town in which this one family and those interested in it are leading anything but a peaceful life. The players are extremely well chosen as to types and their acting ability is of the highest.

Chester Withey, the director, in the first place, has created an atmosphere that is absolutely truthful, and then in the graceful unfolding of the story he has caused the action to move with the right tempo and has shown he has a clear sense of dramatic value. Each individual scene and incident he has made valuable to the whole and the result is that there is not a useless foot of the five thousand. The photography is remarkably clear.

The unfortunate career of the boy Jimmie Bates, who is continually misunderstood and who gets the blame for everything, which results in his being termed the worst boy in the village, give a tug to the heart-strings. A climax is reached when his father beats him unmercifully one night and he runs away. He return a few years later, a thief, and he and his yeggmen cronies plan to rob the local bank, but seeing his mother and his former sweetheart, turns him and he tries to dissuade his friends from doing the "job." They refuse and when Jimmie tries to forcibly stop them he is again misunderstood by his family and it is not until one of the crooks is caught that the truth of the matter is brought to light that he is righted. But Mary, his sweetheart, has always had faith in him and she is rewarded.

It is impossible to get the appealing charm of the story into a few paragraphs, but it may be believed that an exhibitor who books this picture will give his patrons something that will be liked, and liked tremendously, by everybody, because of its appeal and the way in which it is screened. F. T.

"HER OWN PEOPLE"

Five-Part drama by Julia C. Ivers Featuring Lenore Ulrich. Produced by Pallas Under the Direction of Scott Sidney. Released by Paramount.

Alona ..... Lenore Ulrich
John Kemp ..... Howard Davies
Frank Colvin ..... Colin Chase
Eleanor Dutton ..... Adelaide Woods
Jimmie Pope ..... Jack Stark
The Morning Star ..... Gail Brooks
Myra Agnew ..... Joy Lewis
Blinn Agnew ..... Wm. Winter Jefferson

There appears to be a sudden vogue for what Guiterman calls "white and tan romances" if the increasing output of love affairs between American men and yellow, tan and red women is any indication. We might have taken for granted that Lenore Ulrich would have been called in to meet this emergency, for her sympathetic interpretation of Hindu, Hawaiian, Indian and Arabian girls has inevitably associated her with this type of character work. In "Her Own People" she is a half-breed Indian maid, the heroine of a play which graphically shows the disillusion that civilisation may bring to an unspoiled child of the forest. The young girl is happy in her wild, free life with her mother's people, but when her American father sends her to a fashionable school, it seems to the lonely little barbarian that half the world scorns her for her Indian blood and the other half is trying to marry her for her money. In a spirit of bitterness, she returns to her home with her own people where she finally meets a young prospector whose love when put to the test, proves worthy of her trust.

Lenore Ulrich, as the little half-breed, made a touching picture of an alien and misunderstood child surrounded by hostile eyes. The scene in which she turns on her schoolgirl tormentors, is particularly effective. The outdoor scenes had a delightfully picturesque setting, but the Indians who inhabited this country behaved more like a lively chorus in a musical comedy than the stolid natives they were supposed to represent.

Since the success of "The Heart of Wetona," Lenore Ulrich has been identified with this sort of drama and exhibitors will find her name a drawing card in the same type of film play. A. G. S.

"ONE OF MANY"

Five-Reel Moral Pantomime by W. Christy Cabanne. Who Also Directed the Picture. Presented by Arthur James. Produced by Columbia and Released by Metro Feb. 12.

Shirley Bryson ..... Frances Nelson
Harold Templeton ..... Niles Welch
Emma Bryson, Shirley's Sister ..... Mary Mersch
Mrs. Bryson, her mother ..... Caroline Harris
Wilfred Templeton, Harold's father ..... Harold Entwhistle
James Lowery, the butler ..... Richard Dix
Policeman ..... Walter Worden
Landlady ..... Adelia Barker

An ambitious effort to present a story largely dependent upon the psychological dissection of the mental processes of two people caught in the web of circumstance and placed in a terrific situation is made in "One of Many," the so-called moral pantomime, by which Arthur James signalises his entry into the field as a "presenter" of features.

The story is not altogether new, but is so well acted that the spectator is held securely and his interest is never allowed to flag for an instant.

It tells of the girl forced to accept the dishonest offer of a roue to save her mother's life. She later meets a man who marries her and it then develops that he is the son of the elderly profligate who brought about her ruin. The love of the youthful husband is strong enough to overcome the revulsion of feeling and he forgives and forgets.

Frances Nelson as the girl gave a performance of unvarying excellence, registering deep emotions by means of facial expression and gesture with ease and naturalness. She is of a peculiarly appealing type, youthful and withal charming.

Niles Welch as the youthful husband gives a sincere and careful interpretation of the role. He is gifted with an exceedingly attractive personality, much histrionic talent, which includes the ability to look and act boyishly without overdoing it.

No effort has been made at expensive investiture, the picture depending for its appeal principally upon the acting. The cast as a whole is admirably chosen and the photoplay should prove acceptable to almost any type of audience. The delicate situations are handled delicately, so that there is little opportunity for objection in this respect. A. H. S.

"THE ADVENTURER"

Five-Part Drama Featuring Marion Swayne. Produced by U. S. Amusement Corp., Under the direction of Madame Blaché, Released by Art Dramas Feb. 15.

Dorothy ..... Marion Swayne
Jim ..... Pell Trenton
Margaret Adams ..... Ethel Stanard
Mortimer Wiley ..... Kirk Brown
Austin ..... Charles Halton
Tate ..... Martin Hayden
Maxie ..... Yolande Doquette

Here is an absorbing picture that not only is replete with mystery and love interest, but in which the suspense is sustained until the very last inch of film. An adaptation of Upton Sinclair's well-known novel of the same name, "The Adventurer" tells a story which it would be hard to praise too highly.

Next to the story the direction, perhaps, is the most outstanding feature. Madame Blaché, who is responsible, has given a great deal of attention to detail, and the result has repaid her immeasurably. Each incident and each individual scene shows the touch of an artist's hand. The scenario made it easy to stage the story with continuity.

The entire cast is exceptionally well chosen. Marion Swayne, the featured member, is very pretty and can also act, a

happy combination. Pell Trenton is effectively unobtrusive as the leading juvenile, and the three grafters, masking under the cloak of righteousness, are very well done by Kirk Brown, Charles Halton and Martin Hayden. They may be burlesquing their parts, but they do it without any harm to the general value of what they mean to convey. Ethel Stanard and Yolande Duquette are excellent in their roles.

There is plenty of love interest in the story, culminating in a reasonable happy ending of the troubled career of the young girl, who finds it impossible to secure employment without strings attached, and of the young man reported dead, but who lives incognito, so as to trace the graft of his father's fortune, bequeathed to charity. Mystery develops into retained suspense about half way through the film, when the identity of the man becomes obvious. Then suspense is replaced by wonder as to just how it is all to turn out. The ending is satisfactory to everybody.

It is safe to say that an exhibitor would be committing an error of judgment did he not book this picture, because it will be sure of an appeal to any audience. Adequate advertising should contain the name of Upton Sinclair as the author of the original story. F. T.

"THE BLACK WOLF"

Five-Part Drama by Margaret Turnbull Featuring Lou-Tellegen. Produced by Lasky Under the Direction of Frank Reicher. Released by Paramount. Adapted from the play by Jean Barrymore.

The Black Wolf ..... Lou Tellegen
Dona Isabel, the Chancellor's daughter ..... Nell Shipman
Don Phillip, Duke del Miras ..... H. J. Herbert
Count Ramirez, Chancellor ..... James Neill
Old Luis, the charcoal burner ..... Paul Weigel

"The Black Wolf" is old-time melodrama of other and more romantic days than these. It abounds in Spanish bandits, treacherous duels and secret trysts under the callow moon. The situations are of the obvious type which have long been familiar to lovers of costume melodrama and which stretch the long arm of coincidence quite a bit. Nevertheless, the episodes lead to a number of picturesque scenes which give Lou-Tellegen a chance to flourish his well-known romantic style of acting with great effectiveness. The story deals with a handsome and benevolent bandit who robs the wealthy only that he may give more freely to the poor. He falls in love with a lady of high degree, and his reckless devotion leads him into exciting difficulties from which he extricates himself by the simple method of proving that he is really not a bandit but the Duke of the realm, stolen from his royal parents when a child. Logically the story should end here, but an additional fifth reel is added for the apparent purpose of checking up another duel.

Lou-Tellegen has a characteristic romantic role as the Black Wolf, and Nell Shipman played the part of his sweetheart of high degree with delightful charm and effectiveness. The direction and setting were satisfactory.

This is essentially a romantic drama with no pretense at realism and will appeal to those patrons who prefer such action as is staged in the realm of make-believe. A. G. S.

"THE ARGYLE CASE"

Seven-Part Drama Adapted from the Play by Harvey O'Higgins and Harriet Ford. Featuring Robert Warwick. Produced by Selznick Under the Direction of Ralph Ince.

Asche Kayton ..... Robert Warwick
Joe Manning ..... Charles Hines
John Argyle ..... Frank McGlynn
Bruce Argyle ..... Arthur Albertson
Nan Thornton ..... Gaselle Marche
Mary Masuret ..... Elaine Hammerstein
Mr. Hurley ..... Frank Evans
Inspector Docherty ..... J. B. Fleming
Frederick Kreisler ..... H. Cooper Cliffe
Nellie Marsh ..... Mary Alden
Finley ..... Robert Vivian

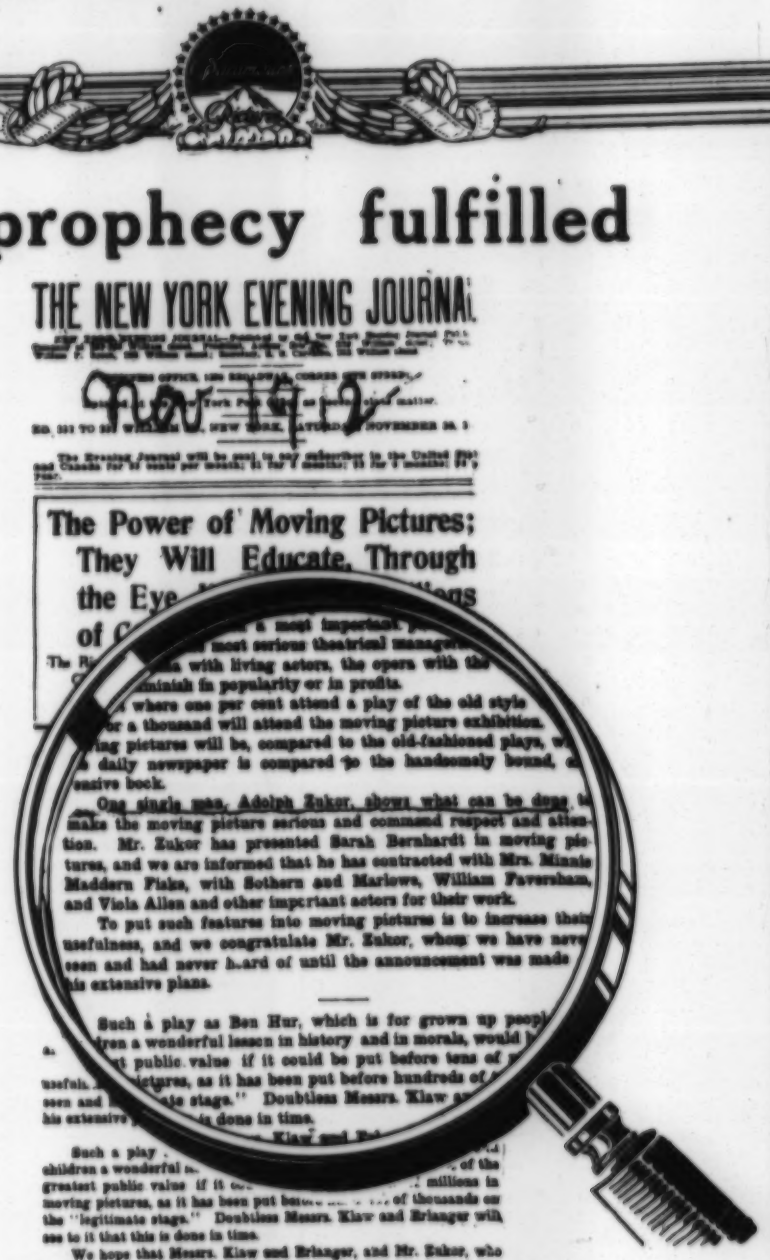
The screen version of the "The Argyle Case" has caught all of the dramatic suspense that made this much advertised detective play a success on Broadway. If a "mystery" story is to be done well at all, its necessary subtilty makes it exceedingly difficult material for the films and all the more credit is due the author and director of this scenario that they have kept all the details in the slowly evolving story without allowing the interest to flag for an instant. From the moment that we meet the figure of the grim old man whose murder is destined to involve so many lives, to the love scene which concludes the successful sleuthing of the master detective, the attention never wanders from a skillfully woven story which relieves its somber motif of crime with a pretty and plausible love affair. For once, this story justifies all of its seven reels and could not have been better told in five.

Robert Warwick as Asche Kayton, the detective was a discreet combination of Sherlock Holmes and William Burns, playing his determined role with a casual naturalness which was a great relief from the burlesque tricks of many stage detectives. Elaine Hammerstein did charming and sincere work as the young girl whom the detective extricates from the meshes of the law. The acting of the minor characters was uniformly perfect and the staging remarkably effective.

The success of "The Argyle Case" on the legitimate stage gives the title an advertising value in itself. The screen version however, is not dependent on past fame and exhibitors can be assured that those in their audiences who have never seen the play will be held by an unusually absorbing detective story. A. G. S.

(Continued on page 28)

A prophecy fulfilled


THE NEW YORK EVENING JOURNAL

Nov 19 12

The Power of Moving Pictures; They Will Educate, Through the Eye ... of C...

... with living actors, the opera with the ... diminish in popularity or in profits.

... where one per cent attend a play of the old style ... or a thousand will attend the moving picture exhibition. ... ing pictures will be, compared to the old-fashioned plays, w... a daily newspaper is compared to the handsomely bound, ... sive book.

One single man, Adolph Zukor, shows what can be done to make the moving picture serious and command respect and attention. Mr. Zukor has presented Sarah Bernhardt in moving pictures, and we are informed that he has contracted with Mrs. Minnie Maddern Fiske, with Sothern and Marlowe, William Faversham, and Viola Allen and other important actors for their work.

To put such features into moving pictures is to increase their usefulness, and we congratulate Mr. Zukor, whom we have never seen and had never heard of until the announcement was made of his extensive plans.

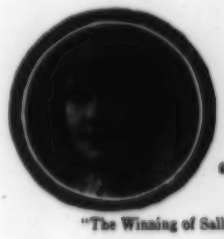
Such a play as Ben Hur, which is for grown up people ... given a wonderful lesson in history and in morals, would ... great public value if it could be put before tens of ... pictures, as it has been put before hundreds of ... seen and ... legitimate stage." Doubtless Messrs. Klaw and ... his extensive ... is done in time.

Such a play ... children a wonderful ... of the greatest public value if it ... millions in moving pictures, as it has been put ... of thousands on the "legitimate stage." Doubtless Messrs. Klaw and Erlanger will see to it that this is done in time.

We hope that Messrs. Klaw and Erlanger, and Mr. Zukor, who appears to be something of a moving picture monarch, and the others interested will devote thought and the expenditure of money to the preparation of educational moving pictures to be shown in public schools—there is the GREAT opportunity.

This prophecy is realized in two Paramount Pictures a week

This Week



JESSE L. LASKY presents

Fannie Ward

in

"The Winning of Sally Temple"

"The Winning of Sally Temple" is based upon Rupert Sargent Holland's celebrated novel
The reproductions of London are remarkable.

JESSE L. LASKY presents

Mae Murray

in

"On Record"

By JOHN CLYMER and PAUL WEST

Mae Murray is one of the most popular stars on the Paramount Program. The background of the story includes the aviation field, the inventor's shop, police court, cabaret and the atmosphere of the "Four Hundred."

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General

New York City

FEATURES REVIEWED

(Continued from page 27)

"THE SAINTLY SINNER"

Five-reel Drama by L. H. Hutton. Scenario by Eugene Lewis. Directed by Raymond Wells. Featuring Ruth Stonehouse, and Produced by Bluebird for Release Feb. 26.

Jane Lee ..... Ruth Stonehouse
Bess Murphy ..... Alida Hayman
Mrs. Carrington ..... Dorothy Drake
George Barnes ..... Jack Mulhall
John Brock ..... Henry Devries
Richard White ..... Raymond Whittaker
Gov. Barnes ..... Frederick Montague

There is a strong flavor of the sentimental and sensational novel of the yellow back type about "The Saintly Sinner"—it is the kind of story read below-stairs and calculated to wring tears from the injudicious. There is a more or less complicated plot in which a heroine, depicted by Miss Stonehouse, is at first the victim of an unscrupulous broker, is sent to prison, and afterward becomes a sublimated vampire to bring him to his ruin. There is also the governor's son, whom she saves from the gutter and who later saves her when she is accused of the broker's murder and is about to be electrocuted. We are treated to shadowgraphs of the fatal chair with the abused heroine being strapped in. There is the chase, the arrival at the last minute—all the familiar scenes.

Miss Stonehouse does fairly well with a mediocre role. The others in the cast are adequate. The settings are not extraordinary and the courtroom scene is again introduced.

This picture is far below the Bluebird standard, though it may please audiences of medium class, those preferring ultar-sensational and sentimental features particularly.
A. H. S.

"THE ACCOMPLICE"

Five-Part Drama Featuring Dorothy Bernard and Jack Sherrill, Produced by William L. Sherrill Co. Under the Direction of Ralph Dean and Released by Art Dramas.

Katherine Harcourt ..... Dorothy Bernard
Dick Harcourt ..... Jack Sherrill
Hon. Nicholas Harcourt ..... W. J. Brady
Antonio ..... Joseph Granby
Peppita ..... Jean Stuart
Miriam Collins ..... Florence Hamilton
An Inspector ..... John Milton
Jose ..... Tom Ward

A good cast, headed by capable players, adequate direction and excellent photography contribute to a story that is hectic but always able to hold attention. If the scenario and direction were no so carefully done, it would have been an easy matter for the film to have become a hopeless jumble, but the countless incidents follow one another in such a way and are staged so consistently that the whole is perfectly clear and very interesting.

Sharing the headline honors, both Dorothy Bernard and Jack Sherrill portray their roles to great advantage. Mr. Sherill has a part that in the script form contains nothing particularly new, but he clothes it with such able acting that it is lifted out of the rut. He gives a fine screen performance of a rich young man, Dick Harcourt, who decides to go to work, picking out as his vocation that of a reporter, as all rich young men, who want to go to work, always do in the films. He has fallen in love with his father's secretary, but the match is not looked on with favor by his parent, until this girl sacrifices her reputation to save his foolish sister, who is in no end of trouble because of her familiarity with a social pirate, a professional dancer.

As Katherine Harcourt, Dorothy Bernard again proves that she is an actress of no mean ability. She is consistent throughout and in all her scenes, in which she pretty well runs the gamut of emotions, she is thoroughly proficient. W. J. Brady is a good millionaire father and Florence Hamilton as the sacrificing secretary, who finally wins her young man, is excellent. The remainder of the company, all of whom give fine performances, includes Joseph Granby, Jean Stuart, John Milton and Tom Ward.

This picture has the right amount of appeal to satisfy a general audience. F. T.

SERIALS AND SERIES

"SLOTH"

("Seven Deadly Sins")

Five-Part Drama Featuring Charlotte Walker. Produced by McClure Photoplay Company Under the Direction of Theodore Marston. Photographed by Charles Gilson.

Margaret Brent ..... Charlotte Walker
Ingles ..... Jack Meredith
Sir Philip Reed ..... D. J. Flannigan
Sieguird ..... Jack Crosby
Margaret's Sister ..... Grace Williams
Adam Moore ..... George LeGuere
Eve Leslie ..... Shirley Mason
Eve's chaperon ..... Helen Strickland

The fourth deadly sin is "Sloth," according to the gospel of the McClure films. Instead of going to the ant to consider her ways and be wise, this charming little sluggard turns to a history of famous American heroines, and is so impressed by their valor and energy that she gives up her life of slothful ease to face the struggle with her lover on the battlefield. Her strenuous activities involve an aeroplane flight, a race in an ambulance and numerous adventures as a Red Cross nurse. These sudden and ceaseless activities come so thick and fast that this once slothful little person seems in imminent danger of falling into another deadly sin of officious meddling.

Charlotte Walker appeared in the roles of the three heroines of history whose story spurs the lazy little girl to follow their example. Miss Walker puts fire and sincerity into her interpretation of the three historical roles, while Shirley Mason gives a piquant contrast in her behavior before and after taking the moral pill concealed in the old story book.

While the action in "Sloth" is a bit wilder and more improbable than the preceeding sins, it still holds to a good dramatic idea, a bit marred in the construction. Exhibitors should feature the name of Charlotte Walker and emphasize the picturesque contrast between the heroines of 1776 and 1917. A. G. S.

"ALIAS NEMESIS"

Sixth Episode in Two Reels of the "Patria" Serial. Featuring Mrs. Vernon Castle. Produced by International and Released by Pathe Feb. 18.

Patria ..... Mrs. Vernon Castle
Donald Parr ..... Milton Sills
Baron Huroki ..... Warner Oland

In this episode, the sixth, of this really interesting serial, the girl who has been masquerading as Patria is killed and consequently there are to be no more of the fine double exposures that have frequently been used. In this chapter, especially in some photography of this kind that is exceptionally well done, Elaine, who is giving a masked ball at the Patria villa, is shot by her jealous manager. She and Patria, who are prototypes of each other, have exchanged clothing, at the bidding of Patria, and when the dancer is shot the villains think that Elaine is still alive and that it is Patria who has been killed. F. T.

"THE MAKING OF PATENT MEDICINE"

One-Reel Educational Produced by Leggett-Gruen Co. and Released by Pathe, Feb. 25.

"The Making of Patent Medicines" is an educational film of exceptional interest and it is valuable propaganda for those nostrums which are made under the eye of the law, in the sense of containing nothing harmful. The film starts off with a sort of explanation for the existence of patent medicines, showing that in the olden times when the world was not so crowded people picked their own herbs and boiled them, but nowadays, when roofs are the only open urban spaces it is necessary to have it done by a drug firm and in bulk. The following three-quarters of the film shows some indefinite medicine in the making from gathering raw material to the sealed bottles being packed and shipped.
F. T.

"WINGED DIAMONDS"

One-Reel Episode of the "Grant, Police Reporter" Series Produced by Kalem Under the Direction of Robert Ellis and Released by Them.

Grant ..... George Larkin
"Daddy" Greelick ..... Robert Ellis
Natalie ..... Ollie Kirkby

This episode of the "Grant, Police Reporter" series has a story that makes it an extremely interesting one-reel picture irrespective of its part of a series. Also there are two legitimate thrills that make one fairly grip his seat, as happened many times before in this continued story. Grant, the reporter, leaps from one building to another, not only across a wide chasm but a big drop as well. Then there is a fight on the parapet of a roof.

The story is about a clever pair of crooks, "Daddy" Greelick and Natalie, who burglarize safes with the aid of an instrument that resembles a stethescope, inasmuch as it makes it possible to hear the bolts fly when the combination is turned. Natalie does the work and she sends the stolen jewelry to Greelick by a carrier pigeon. Grant gets possession of one of these birds and sends a note to the man to meet him at a cafe that day. He comes and after a chase the two are captured. F. T.

"HER FRIEND THE CHAUFFEUR"

One-Reel Comedy by Clyde Campbell Featuring Betty Compson. Produced by the Christie Film Co. Under the Direction of Al Christie.

The Chauffeur ..... Neal Burns
The Girl ..... Betty Compson
Her Father ..... George French
Chauffeur's Father ..... Harry Rattenberry
Detective ..... Frank O'Neal

"Her Friend the Chauffeur" is a pretty and amusing little comedy woven around the idea that the quickest way for parents to get their children married is to oppose the match. When the girl and boy of two old college chums refuse to obey their parents and fall in love with each other, the old people plot to introduce the boy to the girl in the disguise of a chauffeur and then to forbid her to speak to him. The scheme works perfectly, for the young people fall in love and elope to the delight of their parents.

Betty Compson as the girl is irresistably pretty and vivacious, and Neal Burns was an ingenuous and handsome boy. It is a refreshing little story, representative of the best type of lighter comedy. A. G. S.

(Reviews Continued on page 32)

Dell Henderson has been engaged as stage director for the Empire All-Star Corporation, the concern recently organized to present Charles Frohman's successes in motion pictures.

EXHIBITORS CHOOSE VITAGRAPH TITLE

"Womanhood; or, The Glory of a Nation," Approved by Majority for Sequel to "Battle Cry"

Exhibitors in all sections of the United States have been asked for an expression of what, in their opinion, is the best title for the special Vitagraph production which is the sequel to "The Battle Cry of Peace." Answers to these inquiries are now pouring in on Walter W. Irwin, general manager of Vitagraph-V. L. S. E.

For purposes of identifying the picture while it was in production at the Vitagraph studios, this sequel to "The Battle Cry of Peace" was called "The Battle Cry of War."

The production is now ready for release. It may have its premier on Broadway within the month. New precedents are set in force, dramatic appeal, and greatness of detail in this picture. The cast itself is really all-star.

Alice Joyce, Peggy Hyland, Naomi Childers, Mary Maurice, Harry Morey, Joseph Kilgour, Walter McGrail, James Morrison, and a score of other famous Vitagraph players are seen to unusual advantage in this sequel to "The Battle Cry of Peace."

W. W. Irwin telegraphed 500 exhibitors, selected to a great extent at random from an alphabetical list, in all sections of the country, asking their opinion as to the right name for the production. Within twenty-four hours more than 275 telegraphic replies had been received, with fifty letters, and indications of many more communications.

Almost without exception the theaters—through their owners or managers—said that "Womanhood, or The Glory of the Nation" is the best title that could be bestowed on Commodore Blackton's second big picture. These replies all indicated a belief that the joining of what had been thought of as two independent titles is the best that can be chosen, inasmuch as the name clearly expresses the idea contained.

DEMAND FOR GLADYS HULETTE PICTURES

Pathe Film Committee Decides Charming Star Is Improving with Each Feature

The demand for Gladys Hulette pictures released by Pathe is increasing steadily it is announced and there is a general consensus of opinion that the star is improving with each release. Such is the expressed conviction of the press and of the Pathe film committee, after viewing "Pots and Pans Peggy," the next Gold Rooster play in which she stars. "Pots and Pans Peggy" is said to be her best picture yet, charming, clean, full of human interest, pathos, humor and quaint whimsical touches. Agnes Johnston wrote it and she has turned out a story that ranks with the best.

It is a most happy combination of talent, that of Miss Johnston and Miss Hulette. The pair work out pictures that are different—that have a charm all of their own. The Cleveland *Plain Dealer* in speaking of "Her New York," Miss Hulette's last picture, said: "If there has ever been produced a picture containing more rare charm than 'Her New York,' we have failed to see it. Its charm is not so much in the plot of the story, but in its novel and original touches, a twist here and a turn there, a tear and a happy laugh."

Exhibitors have not been slow to recognize the great drawing value of these pictures. When their patrons saw "The Shine Girl," the first one of all, they came back and asked for "more like it."

GAUMONT MANAGER DISCUSSES THE NEWS FILMS

Have Hardly Made Inroad on Their Logical Field, He Says

In a recent discussion of the growing popularity of short-length educational films, F. G. Bradford, general manager of Gaumont, said that he believed the motographic news reels have barely made an inroad upon the logical field that is peculiarly their own.

"Take the current issue of the Mutual Weekly, No. 106, for example," said Mr. Bradford. "We manufacture this weekly reel for release through Mutual and it contains a high average of first page news, we may say, transferred from the newspaper to the screen. Looking at the pictures that have interest more than ephemeral, we find the schoolroom that moves, a school on wheels for children of section hands on the Southern Pacific. At night it is a night school for adults. Here is a fact of sociological value that is more than a hint to progressive persons in all parts of the country, concerning what can be done to Americanize our foreign element and instruct the young of our floating population.

"This issue of the Mutual Weekly also has pictures of eight army airmen about to fly from New York to Philadelphia. Thus the nation is made acquainted with the possibilities of the aerial arm of our service—a distinct national service performed by motion pictures.

"Current history is pictured in such war views as the King of Greece receiving General Sarrail, the Annamite workers in French munition plants building their barracks, the head of the Russian Church blessing ambulances donated by Russian subjects living in France, the trial cruise of a new destroyer off Rockland, Me., and a United States tractor company in action on the Mexican border.

"All these pictures have more than an entertainment value. It is admitted that the primary aim of the motion picture is to entertain, just as that is the primary aim of the theater. Yet the most artistic play is the one that gives the auditor something to carry away with him. In the same sense is the motion picture an artistic success. When exhibitors come to see that spectators carry away lasting impressions secured through viewing history in the making, then the sale of the Mutual Weekly and other photographic news reels will be many times what it is to-day."

SOME NEW ART DRAMAS

"Pride and the Devil" is the title of the next Apollo Picture to be released on the Art Dramas program. Richard Ridgely is directing the production, in which Alma Hanlon is starred, and Bigelow Cooper, Leo Delaney and Parmala Vale are seen in the principal supporting parts.

Will S. Davis, the former Fox director, who was engaged by the Van Dyke Film Production Corporation for the production of that company's pictures, is at work on his first picture at the Van Dyke studios. Jean Sothern is playing the lead in the production, which is being made under the title of "The Cloud."

ROLIN COMEDIES ALL TO BE ON PATHE LIST

Long-Term Contract Signed by J. A. Berst and Hal Roach

J. A. Berst, vice-president and general manager of Pathe, has just signed a long-term contract with Hal Roach, president of the Rolin Film Company, whereby all the Rolin product will be released through Pathe. This effectually silences rumors to the effect that the Rolin comedies would be found on another program before long and also furnishes proof of the high regard in which the Pathe Company holds these pictures.

Owing to the repeated requests from exhibitors for these "Luke" comedies in two-reel lengths, Mr. Berst decided some months ago to discontinue the release of the one-reelers and put the comedies in two reels only. Arrangements were made with the Rolin Company to this end and Pathe has now on hand seven two-reel "Lonesome Luke" comedies that everyone who has seen declares to be "great." The first to be released will be "Luke's Lively Life," which has been put on program for March 18.

ESSANAY SCHEDULE FOR SERIES IS CHANGED

"Is Marriage Sacred?" Units Altered—Additions Made

Essanay announces that changes have been made in the schedule of the forthcoming units of the series "Is Marriage Sacred?"

The twelfth dramatic offering of the cycle is entitled "The Vanishing Woman." It parallels the struggles of the old-fashioned woman and the modern woman with present-day life. This production will be released March 3.

Four other photodramas have been added to the series. These will follow, weekly, the release of "The Vanishing Woman."

"The Pulse of Madness" is the first. It will be released March 10. "The Pallid Dawn" is the second; "The Wifeless Husband" follows, and "Meddling with Marriage" is the last.

The characteristic of all units of the "Is Marriage Sacred?" series is that each has an optimistic ending.

Black Cat features continue to go strong with exhibitors and photoplay patrons. These exciting thrill-dramas have established themselves as an institution in motion pictures. Some of the most recent of these productions are "The Hoodooed Story," "The Lighted Lamp," "The Invisible Web" and "A Four Cent Courtship." A Black Cat feature is being released every week.

WESLEY GRAY GILMOUR has been employed as business manager of the Signal Film Corporation in Los Angeles. Mr. Gilmour is one of the pioneers of the picture industry on the Coast.

Goldwyn Pictures

Lend Us Your Brains —And *Two Cents*

GOLDWYN is ready to begin organizing its distribution—the point of daily contact with thousands of exhibitors.

No company should attempt this without the full co-operation and support of the exhibitors who are to present a producer's pictures.

How would YOU organize the Goldwyn distribution and conduct it *if you owned this company?*

Write us your ideas and opinions on this most important detail of our and *your* business.

Instead of running the risk of building an organization that might not conform to your own valuable ideas, how much better it will be if *you* assist us to build and organize correctly from the start.

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16 East 42d Street New York City
Telephone: Vanderbilt 11

Goldwyn Stars

Goldwyn Pictures Corporation

PAUL EVERTON WILL SUPPORT MISS RAMBEAU

"Heavy" and Character Actor Engaged by Powell

Paul Everton, one of Broadway's best-known "heavy" men and character actors, has been engaged by Frank Powell for a prominent part in the support of Marjorie Rambeau in "Motherhood," the second of the series of Marjorie Rambeau pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual.

Mr. Everton's artistic activities have been many and varied, and he has appeared prominently and frequently in both the spoken and silent drama.

Alfred Hickman, who assisted Frank Powell in the direction of "Mrs. Belfame"—the picturization of Gertrude Atherton's novel and first of the series of Nance O'Neil pictures now being made by the Frank Powell Producing Corporation, to be distributed through Mutual, has been engaged by Mr. Powell to continue in that capacity.

LARGE CROWD SEES "DEEMSTER" AT THE STRAND

Many State Right Interests Represented —Picture Adjudged Excellent

The Arrow Film Corporation made its first exhibition run of their photo-dramatic version of Hall Caine's "The Deemster" at the Strand Theater, last Thursday morning at a large audience of people prominent in literary, dramatic and picture circles gathered to witness the presentation, and although the run started at the unusually early hour of 9:30 o'clock this circumstance had no effect on attendance. The picture was enthusiastically received and applause was frequent during its presentation. At the conclusion of the run the entire audience burst into applause, and the general comment of everyone leaving the theater was in effect that the Arrow Company has a genuine hit in this picture play.

The principal role of Dan Mylrea is played by Derwent Hall Caine, the son of the author.

State right interests were unusually well represented in the audience at the Strand, and every State right buyer of prominence was represented. Mr. Shallenberger's plans for release of the picture in connection with State right purchasers have been so far advanced that a very early presentation of "The Deemster" in the Metropolitan centers will be made.

FACTS ABOUT CHILDREN

Interesting Figures Brought Out at Balboa Session

Recently the Woman's City Club of Los Angeles, the largest woman's club in the West, invited the Balboa Company to show them how children were made to work before the camera. Little Mary Sunshine and her company, under direction of Henry King, were assigned by President H. M. Horkheimer to make the demonstration. Almost the entire club membership of more than one thousand was present, and the work of the photo-players was endorsed without a dissenting voice.

Especially were the ladies impressed by the handling of the baby star by Director Henry King.

On this occasion it was brought out by a member of the Woman's City Club that:

There are twenty millions of children in the United States.

Ninety per cent. attend the moving picture shows.

Seventy per cent. attend once a week.

Sixty per cent. attend on Friday evenings.

And upon investigation it had been determined that nobody was more anxious for better films for children than the manufacturers themselves.

STRAND BOOKS "MAX"

Kleine-Edison-Selig-Essanay announces that the Strand Theater, New York City has contracted for the Essanay-Linder comedies, the first to be shown during the week beginning Feb. 25. This comedy, "Max Comes Across," was shown to a large number of expectant exhibitors at Loew's New York Roof Theater, Tuesday, Feb. 6., and the announcement that the Strand had signed for the entire series was made a few hours later.

DOROTHY GISH IN CITY

Triangle-Fine Arts Star to Have Brief Frolic in New York

Dorothy Gish, Triangle-Fine Arts star, is to have a brief frolic in New York. Miss Gish says the purpose of her trip is to purchase some new gowns and see some of the season's theatrical successes on Broadway. She joins her mother and her sister, Lillian Gish, who have been in the East since before Christmas.

Previous to her departure from Los Angeles, Miss Gish entertained the sixteen-year-old class of Fine Arts ingenues at a matinee and dinner party.

The hostess was presented with a dainty pair of hand-jeweled Chinese anklets by her guests. These are the latest wrinkle in Los Angeles for feminine decoration, but they doubtless will not be of much use to Dorothy in New York until the low shoe season arrives.

Among the guests wishing her Godspeed were Carmel Myers, Constance Talmadge, Mildred Harris, Winifred Westover, Colleen Moore, Bessie Love and Pauline Starke.

PICKFORD PICTURE FINISHED

The production of Mary Pickford's newest Artcraft Picture, "A Poor Little Rich Girl," by Eleanor Gates, was completed early last week as far as the star herself is concerned. Several scenes in which "Little Mary" does not appear are now being taken after which the final cutting and assembling will be commenced under the supervision of Director Tourneur at the Fort Lee plant.

"'A Poor Little Rich Girl' is undoubtedly one of the very best subjects in which I have yet appeared," said Miss Pickford shortly before her departure to Los Angeles where she will appear in further Artcraft releases.

NEW ART IN FILM HOUSE

DENVER, COLO. (*Special*).—The Webber Theater, the newest and one of the most attractive of the Denver motion picture houses, was opened with elaborate ceremonies, Friday evening, Feb. 2. The building is of unusual and striking design with a futurist stage set and cubist panels. At the formal opening, speeches were made by Supreme Justice George W. Allen, Mrs. Alice Polk Hill, W. F. Mills, Dewey C. Bailey, J. A. Patterson, C. C. Snyder, Jesse Fleming, and Charles J. Muntz.

McCONVILLE TALKS OF NEW WRITERS FOR SCREEN

Triangle Author Believes They Will Be Developed in Studios

Bernard McConville, of the Triangle-Fine Arts scenario staff, has written a comedy-drama for Bessie Love's Spring starring vehicle, the temporary title of which will be "Her Family Name." At present Bessie is completing the final scenes of "A Daughter of the Poor," on which she has been working for the past four weeks. Edward Dillon will direct the new McConville story.

McConville is the author of many of the Fine Arts' most successful productions.

"A new school of scenario writers is springing up," says McConville, "who will ply their profession not alone for money but to raise the standard of screen writing to the highest possible level. The scarcity of good screen stories is growing more pronounced all the time, and this fact will soon give the author a tremendous chance to strike out along original lines.

"It is my personal opinion that leaders in the new school will to a large extent be developed from within the studios," McConville continues. "Because such authors will have learned the rudiments of scenario construction through close association with directors, actors and the varying conditions under which screen productions are manufactured.

"I am one of those who hold that 'the play's the thing,' but at the same time, effective plays must fit the star, as nearly as possible.

"Also to attain the highest results one must study directors, settings, and all eligible members of a cast. A plot may be ever so strong, but it can be completely spoiled and its effect entirely lost if it does not fit the personality of the actors or the director does not enter into the spirit of the story, as conceived by the author."

BUY "REFLECTION OF SCARLET"

Vitagraph Company has recently purchased from E. P. Smaney his script, "The Reflection of Scarlet," which will probably be produced very shortly. The picture will be a five-reel feature with a woman star. It is described as the story of a sin which reflected upon an innocent girl.

MONTANA TOWN WITH FIVE INHABITANTS HAS PICTURES

Pathe Branch Manager Tells News of Recent Trip

Montana is well on the film map, and C. E. Schmidt, manager of Pathe's Butte office, who regularly covers the territory, sends some interesting items gathered on a recent trip. Says Mr. Schmidt:

According to Fred R. Springer, of the United States Engineering Department, at Fort Yellowstone, Wyo., it takes a day's pay to attend the movies at that place. And they are just the regular feature films that citizens in other places have to pay but a dime or 15 cents to see. Like any other necessity, unless there is a big volume of sales, the price is bound to be high. This is why it costs about $3.00 for each spectator to see one show a week.

For, you see, there are only five people at Fort Yellowstone and as a regular show would hardly pay, if they had fifty times that many people, they got together and operated their own show. They take turns at operating the machine, which is located in one of their houses; the only expense is for the Pathe feature films which they show each Saturday.

Wyman and Wyman, new men in the business, have taken over the Lyric Theater at Glendive, Mont. Among the features are three Pathe Gold Roosters each week and from reports they are doing a good business by showing features only.

Walls and roof of the new Rialto Theater, Butte, Mont., are now completed and interior work is being rushed. The exterior of this building is the finest looking of anything in the Northwest, excelling by far anything seen in Denver, Salt Lake, Minneapolis or Spokane. It is a newly constructed concrete building of four stories, the outer walls of which are faced with especially made white terra cotta, beautifully decorated and set off by bits of highly colored stone here and there. The interior is to be most elaborately decorated and furnished and when completed, the Rialto will be one of the show places of the West. It will be operated by the Greater Theaters company of Seattle, Jensen and Von Hofberg, and is rumored that it will show Artcraft, Paramount, Vitagraph and Pathe pictures.

The new Lafayette Theater, Mrs. Leona Jenkin, manager, will open in West Great Falls, using three changes of Pathe Gold Roosters each week.

J. L. Shaw, an exhibitor of Washington, has taken over the Liberty, at Whitefish, Mont., and reports good success in showing Pathe and Vitagraph features. Much credit for his success must be given the consistent and judicious use of advertising, especially the personal reviews of each feature in Shaw's specially prepared heralds and programs.

The American Theater, Butte, Mont., used a half page ad in each of the daily newspapers to tell of what Manager Paul Noble said was a 100 per cent. program for the week. It consisted of "Truthful Tulliver," new Wm. S. Hart Triangle; "Her New York," Gladys Hulette; "Kick In," Pathe Gold Rooster; and the premier of "The Common Law," Clara Kimball Young, Selznick. Sunday, "Her New York" went over big; Monday and Tuesday, "Kick In" stood them up.

PATHE SERIALS ARE TIMELY—BOTH GO WITH VIM

"Patria" and "Pearl of the Army" Deal with Preparedness

The timeliness of the "Patria" and "Pearl of the Army" serials, dealing with the questions of preparedness and national defense, is strongly emphasized by the present international complications. Although the theme of the two serials is entirely different, there is a message in each of these serials of great interest at the present time to every American.

"Patria" tells the story of Patria Channing and a $100,000,000 fund to protect America from its foes. "Pearl of the Army" tells how foreign spies, working in our midst, have seized upon the Monroe Doctrine as a means of dragging the United States into war.

Pathe reports that "Patria" is receiving more favorable newspaper reviews than any other serial. At the two latest society showings, the serial was received with great enthusiasm. The Davenport, Spokane's three-million dollar hotel, which is the social headquarters of the city's fashionable set, was unable to accommodate the throngs that turned out for the exhibition of the first five chapters. The smart set of Denver turned out in full force for the showing of "Patria" in the grand ball room of the Brown Palace.

ACQUIRE "INFERNO"

The Mammoth Film Corporation, F. E. Backer president, encouraged by the continual demand for bookings of the Milano American "Dante's Inferno" in New Jersey, has just acquired the sole New York rights for this feature and will have new prints with which to supply exhibitors. The unusual demand for bookings for "The Liberties" has necessitated the purchase of six more prints than he originally figured on.

"JOAN" AT $5 A SEAT

Has Unusual Premier at Bradley House in Washington

At the exclusive mansion of Edson Bradley, where Vice-President and Mrs. Marshall, Secretary and Mrs. Lansing, the Russian ambassador and Mme. Bakhmeteff were entertained last week, "Joan the Woman" had an unusual premier in Washington, D. C., on the night of Feb. 13.

The patronesses, who comprise some of the most notable women at the Capitol, including Mrs. Marshall Field, Mrs. Lars Anderson, Mrs. Stephen B. Elkins, and many others, were in search of some novel form of entertainment when one of them suggested "Joan the Woman." Jesse L. Lasky was communicated with; gave his consent, even to sending his orchestra from the 44th St. Theater for the performance. Meanwhile, the art collection, which includes some of the rarest old coats of mail and medieval armor, was arranged, together with tapestries of the period, so that the setting would be truly and unusually appropriate.

"Since this is the first time of which we know, said Mrs. Bradley, in discussing the showing, "that a motion picture has been shown at the uniform price of $5—not to mention that there was such a demand for seats that we were not able to supply the requests—it may undoubtedly be set down as a screen and social triumph for Miss Farrar and those who directed and helped to produce this picture."

TITLE CASE DECIDED

Judgment for Mutual in the Suit Brought by Selig Co.

The long and tedious litigation in the action of the Selig Polyscope Company, Inc., vs. Mutual Film Corporation, in a suit for injunction against the Mutual's use of the title "The House of a Thousand Scandals," has ended in Mutual victory. The title stands and judgment for the defendant has been signed by Judge Pendleton in the Supreme Court of New York.

The action was brought by the Selig company on the theory of an infringement on its rights and the title of its production called "The House of a Thousand Candles."

The decision contained the following clause:

"While there is some similarity here as *idem sonans*, the words 'Candles' and 'Scandals' have respectively well defined meanings and represent entirely different conceptions. As defendants' title is not in terms misleading, and there is no evidence that any one has been misled or that any confusion has been created, it can not be said that it is calculated to deceive or that deception or confusion is probable, and as defendants have not been shown to have done any other acts tending or liable to deceive or mislead a case for an injunction has not been made out.

"Judgment for defendants."

NEW CHAPLIN DEAL

President of Mutual Completes Arrangements with Comedian

President John R. Freuler of the Mutual Film Corporation is in California visiting the Mutual's West Coast studios—and incidentally calling on Charles Chaplin at the Lone Star-Mutual studios in Los Angeles.

Mr. Freuler is taking up with Mr. Chaplin the completion of arrangements for the new series of Chaplin comedies to follow the series of twelve now being released by the Mutual.

There is considerable speculation as to the terms of the new Chaplin deal, but nothing has been given out from the Mutual offices. Mr. Chaplin is now being paid $670,000 for his first year of work under his contract with Mr. Freuler.

While in California Mr. Freuler will visit Mutual exchanges, and probably will find time for excursions to San Francisco, Santa Barbara and San Diego.

MARY MILES MINTER FILMS

Mary Miles Minter has just completed the American-Mutual feature "The Gentle Intruder," and will soon start work on "Environment," the first of a new series of six features to be released through Mutual. The second of this series will be entitled "Annie For Spite."

"Environment" was written by James Kirkwood and will be directed by him. Mr. Kirkwood is also the author of two other of Miss Minter's plays, "Faith" and "The Gentle Intruder." Jack Vosburg, who has just completed his first engagement at American in the juvenile role of William Russell's production, "My Fighting Gentlemen," will play opposite Miss Minter.

"Annie for Spite," which will follow "Environment," is an adaptation of the story by Fred Jackson which appeared in the "All Story Weekly."

TRIANGLES FOR MARCH 4

Constance Talmadge and Dorothy Dalton are the stars of the Triangle feature releases for March 4. Miss Talmadge will appear in a Fine Arts comedy-drama entitled "Betsy's Burglar," written by Frank E. Woods and directed by Paul Powell. Dorothy Dalton will be accorded unusual opportunities for displaying her versatility in "Back of the Man," a strong screen story written by Monte M. Katterjohn and directed by Reginald Barker, under the supervision of Thomas H. Ince.

CHILDREN'S SHOWS

Newburgh, N. Y., Exhibitor Adopts Matinees for Kiddies

The city of Newburgh, N. Y., has been very forcibly made aware of its children population. The Academy of Music, a Paramount house, adopted the policy of special children's performances on Saturday morning, and the kiddies are virtually painting the town red every Saturday.

The performances are conducted by Fred M. Taylor, manager of the Academy of Music, in co-operation with the Equal Franchise League, a body of suffragettes, and are proving one of the most noticeable attractions at the Academy of Music.

Jan. 27th, 630 children turned out and paid five cents, and 100 adults paid ten cents, to see the performance. The attraction was Miss Marguerite Clark, in "The Prince and the Pauper," a Paramount Picture.

Mr. Taylor distributed dodgers at the school buildings but did very little advertising aside from this. He carried only a three-inch space in the newspapers, and virtually let the performance run itself. Mr. Taylor has been so well satisfied with these shows that he has adopted the special children's performance as a regular policy of the house, and arranged for Paramount subjects for Saturday morning for many weeks to come.

NATIONAL ARTS CLUB HAS MOTION PICTURE EVENING

Prominent Film Men Speak at Important Meeting

At the invitation of Dr. O. F. Lewis, member of the National Arts Club and also member of the General Committee of the National Board of Review of Motion pictures, Feb. 5 was devoted to the welcoming to the Open Table of the Club of Cranston Brenton, chairman of the National Board of Review, and Campbell MacCulloch, scenario manager of the Triangle Fine Arts Film Company. The Open Table, exceptionally well represented on that evening, is a body of aproximately 100 members. Every Monday evening during the Fall, Winter and Spring seasons brings the Open Table together. Hardly a more representative body of intelligent public opinion could be gathered in the city.

The evening was marked by repeated emphasis upon the futility of legal censorship. Mr. Brenton made a ringing speech in favor of volunteer review; Rufus Steele, a prominent scenario writer, followed with a graphic description of his present work, and Mr. MacCulloch emphasized the necessity of the development of the motion picture upon intelligent and artistic lines. Many members of the Open Table joined in the discussion.

The net result of the evening was undoubtedly a conviction in the minds of the audience that state censorship is a fallacious solution of the censorship question. The audience was the largest in months, and the interest was so maintained that the chairman, Dr. Lewis, finally had to adjourn the meeting because of the lateness of the hour.

HERBERT BRENON PUTS FINISHING TOUCHES ON PICTURE

"The Eternal Sin" Ready Soon—Other Selznick News

Although only ten days out of hospital where he had been ill for four weeks with typhoid fever, Herbert Brenon, the motion picture producer returned to harness last week to finish the Selznick-Picture production, "The Eternal Sin," starring Florence Reed. He will complete this picture within a few days, after which, under orders of his physician, he will go to Atlantic City and cut and assemble the film in a special studio leased for the purpose at that resort.

Detective William J. Burns who, together with Harvey J. O'Higgins and Harriet Ford wrote the detective drama, "The Argyle Case," assisted Ralph W. Ince in producing a Selznick-Picture version of the play in which Robert Warwick is soon to be seen. According to the famous sleuth this picture is the only real detective story ever filmed in that it depicts not the Sherlock of fiction but the methods of Mr. Burns himself.

The cast surrounding Clara Kimball Young in the Selznick-Picture version of Eugene Walter's drama, "The Easiest Way" includes Joseph Kilgour in the role of Brockton which he created in the original Belasco production starring Frances Starr. Another well-known Broadway player in the cast is Rockliffe Fellows who plays the part of Madison.

MARC MCDERMOTT, who has been a favorite of the screen for years, makes his most recent appearance in "The Last Sentence," a five-reel Edison production of a romance of Brittany and New York. He is supported by Miriam Nesbitt and a cast of exceptional merit.

WORLD PICTURE IS PROHIBITION DOCUMENT

"Man Who Forgot" So Regarded by Those Interested in Movement

Persons interested in the movement for Prohibition regard the Brady-made World picture, "The Man Who Forgot," as an exceptionally powerful document in behalf of their cause. The following indicates a desire to make use of the picture as a powerful vote-getting campaign argument:

Michigan Headquarters.
The Prohibition State Committee,
Detroit, February 3, 1917.

William A. Brady,
New York City.

My dear Sir: —

Permit me to express to you my thanks for giving the public the film "The Man Who Forgot," which contains the very heart of what we have been trying to get film manufacturers to put into films for four years.

They have all lacked the "punch" contained in "The Man Who Forgot."

The picture is in no sense overdrawn but teaches a much needed lesson in this opportune time when State after State is joining the dry column.

We would be glad to arrange with you for the use of this picture after it has gone the rounds of your exhibitors in Michigan and hope you will make it possible to do this through your representatives here.

Permit me, also, to thank you in a broader sense, for the class of pictures which you have given the public. As a former member of the Pennsylvania Censorship Board as an Inspector, I appreciate your pictures.

Yours very truly,
BURTON L. ROCKWOOD.
Chairman Prohibition State Committee.

ROBERTS PLAYS NEW STYLE YANKEE IN PICTURE

In "The American Consul" He Creates Novel Type

Having long ago won the distinction of being one of the greatest character actors on stage or screen, Theodore Roberts has added to his long list of accomplishments the creation of an entirely new type of Yankee in the Lasky-Paramount picture, "The American Consul." The story, which was written by Paul West, deals with the adventures of an American from the Middle West who mixes into politics, becomes a consul in a South American country and suddenly finds himself the central figure in a small-sized war.

The peculiar thing about this particular Yankee is that instead of being the typical slap-dash, hustling style of citizen which we are accustomed to picture ourselves as typifying—and which has become traditional on the stage—Roberts makes Abel Manning a dreaming, abstracted sort of man who is not aroused from his slothfulness until backed into a corner and made to fight for his life. Quite at variance is this role with others in which Roberts has recently appeared notably the brutal slave-driving Boer in Mae Murray's picture, "The Plow Girl."

METRO OFFERS ITS SERVICES IN EVENT OF WAR

President Rowland Makes Statement on the Subject

In view of the existing national crisis, President Richard A. Rowland, of Metro Pictures Corporation, after announcing that the services of himself and his organization would be at the disposal of the United States Government, made this statement:

"Furthermore, in the event of war—which I sincerely hope will not take place—Metro stands ready to give yeoman service in the way of helping recruiting. For instance, in Europe, motion pictures to stimulate enlistments now are being shown.

"Metro is ready and willing to produce a film—under the guidance of the United States Government—the purpose of which would be to draw into military service the most desirable classes of men. The situation in Europe has proved that motion pictures form the very best basis for recruiting. This is one angle which, in the event of hostilities, could be taken care of by motion picture men, co-operating with the Government.

"Needless to say, we in the motion picture industry sincerely trust that hostilities will be avoided. In our industry every nationality is represented, but when it comes to a final analysis, motion picture men here know only one flag and one country."

MITCHELL LEWIS FOR FILMS

Mitchell Lewis, who recently jumped into the limelight as one of the foremost film actors in this country through his exceptional acting ability in Rex Beach's "The Barrier," has left the company of Mme. Nazimova in "Ception Shoals," to go with Edgar Lewis, director of "The Barrier," in a new picture which he is now making.

OHIO CENSORS PASS "BIRTH OF A NATION"

Need for Further Legal Contest Automatically Disposed of

On February 1, the same State Board of Censors for Ohio which had persistently refused to pass "The Birth of a Nation" in Ohio during the time that Gov. Frank B. Willis was in office, passed the production.

Application for the right to show the great Griffith spectacle in the Buckeye State had been pending for the past 18 months. Following the delay caused by the previous action of the State Board of Censors, the case had been taken to the Ohio Supreme Court and also the U. S. District Court for the Columbus District. Both these actions have been before the two courts for over a year but no determining decisions had been reached on either side. The subsequent action of the State Censors automatically ends the need for further legal contest on the subject.

This action means that "The Birth of a Nation" goes into Ohio in the same shape that it has been presented in all the large cities of America, Europe, Australia and South America, during the past 18 months that attractions have been touring the world under the direction of the Epoch Producing Corporation which controls this property.

J. J. McCarthy, general manager for the Epoch Company and for Mr. D. W. Griffith, is now booking tours for four companies which will open shortly at Cincinnati, Cleveland, Columbus and Dayton, Ohio. These tours will be handled in the same manner that "The Birth of a Nation" has been directed since its initial presentation in New York City, just two years ago this month and showings will be held only in the best known theaters of each city by booking arrangements with Klaw and Erlanger. A symphony orchestra of forty pieces will accompany each organization.

SELIG GENERAL FILMS

For release in General Film service the Selig Polyscope Company announce "The Redemption of Red Mullin" a sensational multiple reel drama with a capable cast. There are said to be a large number of unusual situations in the drama which was written by Edwin Arden and produced by Otis B. Thayer. The photography, lighting effects, and scenic investiture are all said to be exceptional.

"For Reward of Service" is another of the Selig shorter length subjects exploiting a prominent player. George Fawcett stars in this comedy-drama which is said to be filled with sentiment and appeal. The drama "For Reward of Service" was produced by Al Green. Charles LeMoyne and other well known players will be seen in Mr. Fawcett's support.

William N. Selig is calling the especial attention of the trade to his shorter length subjects released in General Film service. Such stars as Jack Pickford, George Fawcett, Bessie Eyton, Vivian Reed, Charles LeMoyne and others are appearing in these productions. They cannot but carry unusual box office value.

CENSORS REPORT

MILWAUKEE (*Special*).—The local Board of Censors have rendered their annual report to Mayor Hoan specifying what they have done during the past year. A number of pictures have been refused completely and a greater number have been "cut." The Board repeats the former statement that no more sex plays will be permitted and strict surveillance will be kept to see that nothing in any way suggestive or criminal is shown.

J. A. KISS.

AT FILM THEATERS

THE RIALTO

Earle Williams is starred at the Rialto this week in "Arsene Lupin," the Vitagraph Company's film production of Paul Potter's notably successful play. The debonair exploits of Lupin, whose skill at thievery was matched only by his social graces, provides a series of exciting incidents which make admirable motion picture material. E. Alexander Powell, the war correspondent, whose talks on the new diplomatic crisis attracted such wide attention last week, is on the program again, preceded by a series of new motion pictures from the front. The Rialto Orchestra renders a fantasy of American melodies, arranged by Mr. Rothapfel and Hugo Riesenfeld, with special accessory effects. Mme. Jeanne Maubourg, of the Metropolitan Opera, is singing by request the "Habanera" from Bizet's "Carmen." "Hark the Trumpet," a sterling vocal march number is rendered by the Rialto Male Quartette. It is a composition of Dudley Buck's. A new "Mutt and Jeff" picture, and another selected comedy, supply the lighter portion of the program.

THE STRAND

Manager Edel of the Strand Theater, presents an all American patriotic bill this week. The Concert Orchestra plays "The Evolution of Dixie" as an overture; Irene Audrey, draped in the Stars and Stripes, sings "America."—On the screen is "The American Consul," with Theodore Roberts in the title-role, and the "The Seventh Son," a story which deals with an event in Abraham Lincoln's life, is shown along with other attractions of interest.

PRIZMA PICTURES SHOWN

Crowds Attend Exhibition of Films at Museum

If there had been any doubt about the interest of the New York public in the more practical side of moving pictures, it would have been dispelled by the sight of the crowds that overflowed the first exhibition of the new Prizma process of color photography on the evening of February 8. Although the first showing was held in the huge auditorium of the Museum of Natural History, the hall was packed to the doors long before the appointed time and a second exhibition had to be given to accommodate the crowd which patiently waited outside until the first performance was concluded. The enthusiasm of the audience when once inside the doors, demonstrated that they were amply rewarded for their efforts to see the pictures. From the standpoint of novelty and the spectacular, the brilliantly colored views were intensely interesting and the technical defects of the process are of the type that another step in its development will remedy. The problem of "after images" has not been solved for sudden movement still blurs the high light and sends out the annoying "fringe" which thus far has baffled the workers in this field. This defect, however, is noticeable only in the foreground and in objects that are moving rapidly and is far less apparent than in some other methods which was the stage before the Prizma.

Most of the subjects chosen were scenes from the more vivid and picturesque portions of the United States and included views of the painted desert in Arizona, the Indian colonies in New Mexico, Ranier National Park, the Grand Canon of Arizona, the United States troops at the border and Niagara Falls. While the process is obviously far from perfection, it represents a striking advance toward a goal which is sure to be reached before the moving picture business is much older

A brief but exceedingly lucid and interesting introduction to the pictures was given by Dr. Ernest Fox Nochols, LL.D., Professor of Physics at Yale, who explained in a short address the scientific principles of light and optics and their application to the Prizma process.

JACKSONVILLE NOTES

News of Players in Film Colony of Florida

JACKSONVILLE, FLA. (*Special*)—Clifton Somme, of the Fox Film Company, is in St. Augustine making arrangements for the company expected there in a few days.

Emmy Wehlan and a large company of Metro Players, under the direction of George D. Baker, are here for a prolonged stay.

Viola Dana and her company are here for a month.

George M. Cohan is here with his company, making scenes for his success "Broadway Jones." This is Mr. Cohan's first visit here in twenty years. He was tendered a banquet by Mayor Bowden's Motion Picture Committee.

The Screen Club Ball to be given on 12th at the Armory promises to be one of the largest affairs of its kind ever given here. Many unique events have been planned for the occasion, among which is the "Fortune Dance." Pictures are to be made of the ball for exhibition at the local motion picture houses.

The Klutho Studios are rapidly nearly completion, and it is stated they will accommodate four companies.

H. Wayne Pierson, business manager for D. W. Griffith, with the "Birth of a Nation," now being shown here, invited the entire motion picture colony here to witness the performance on Sunday, 4.

Ethel Barrymore, on completion of her work here, left for Palm Beach to join her husband, Russell Colt, for a few weeks' vacation.

Herbert T. Kalmus, scientist, and president of the Technicolor Film Corporation, making experiments in color photography here, is expected in a few days.

Another Metro company, headed by Mable Taliaferro, under the direction of John W. Noble, arrived on 5.

The Saturday matinee for children is well attended at the Imperial.

E. O. UEDEMANN.

MURRAY AND MACK CALL

"We're still friends," declared Mr. Mack, of the old-time team of Murray and Mack, when the famous pair called at THE MIRROR offices the other day, "even if we're separated." Miss Murray, daughter of the veteran laugh-getter, accompanied them. Mack is in vaudeville now and Murray is in pictures with the Keystone Company. He paid New York a flying visit and is now en route to the Coast.

"We couldn't overlook THE MIRROR, you know," they said.

Miss Murray is *not* in pictures. "Let father do it," laughed Murray.

NEXT LOUISE GLAUM PLAY

"Sweetheart of the Doomed," an original photo drama by Monte M. Katterjohn, and the next Louise Glaum feature to be offered Triangle exhibitors, is said to be the master achievement to date of Director Reginald Barker. Though produced in less than four weeks, working hours of twice that time were actually expended in making the picture, night and day being utilized from the hour the first scene was made. Excepting Sunday nights, twenty-three days and nights were required for the making of the story.

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LIVE NEWS FROM THE WESTERN "FRONT"

What Film Folk Are Doing in California

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—John R. Freuler has arrived in Los Angeles. If he came westward for any variety of rest, he was doomed to immediate disillusionment, as there were telephone calls for appointments awaiting him at his hotel and the Mutual Exchange. His plans will allow of his spending some time with Studio Manager J. B. Crone at S. S. Hutchinson's American studio in Santa Barbara, while J. C. Malcolm, Mutual Exchange manager, is guardian of the Freuler interests and activities.

Five years ago George Debois Procter first broke into filmdom via motion picture editorship of the New York *Morning Telegraph*, then climbed up a long line of hard cash engagements. Now he is filling a scenarioist chair at Lasky's studio and everybody likes him.

Noah Beery's playing of "Villa" in the international serial "Patria," (Mrs. Vernon Castle), harks back to his "Judd Tolliver" of the "Trail of the Lonesome Pine," where he suddenly loomed up, huge-bodied, big-handed, with a hard, bronzed face, with a wicked revolver swinging in its holster and gripping in his hand an ugly sawed-off gun.

Bessie Love is entirely charming in Anita Loos's Fine Arts romance, "A Daughter of the Poor," with Edward Dillon directing.

Mabel Normand and "Bill" Colvin furnished an exciting scene or two not writ down in the bond. Mabel tripped, rolled down stairs, upset a grandfather clock, it fell on her head, Bill (the picture butler) flew to her rescue, and the calm god in the machine kept grinding on. You'll see it in "Mickey."

Countess du Cello, grande dame du luxe of filmdom, has saved enough from her last year's engagement at Universal to vacation around while making a choice of several offers.

William Russell's American-Mutual play, "High Play," has been renamed "For a Lady's Name."

Director Lawrence Semon says the second episode, "Gulf and Gunplay," in the "Big V" series, is frankly and honestly the wildest and woolliest farce he could invent, to show the ability of his players, James Aubrey, Josephine West and Edward Dunne.

Dustin Farnum, one of the big Fox stars, brought back from Truckee almost his last publicity story. In shooting the rapids of the Merced River, his canoe turned turtle, and "Dusty" had a heart-straining struggle to reach land.

Wilfred Lucas, as a Greek, and Carmel Myers in the costume of a French waitress, are playing in "A Love Sublime," an adaptation of Samuel Hopkins Adams's "Orpheus," the prettiest love story ever made at the Fine Arts studio. Several stirring scenes sprinkle the love with paprika.

Mack Sennett's ideas on censorship can be boiled down to a masterly stroke of common sense: "Pa and Ma are the most effective censors, and they generally do a pretty good job of it."

In the Yorke-Metro picture, "The Promise," Producer Fred J. Balshofer staged a terrific fight between Harold Lockwood and Lester Cuneo. All the consequent cuts and blows and bruises registered most realistically on both the screen and—their flesh.

President Carl Laemmle of the Universal has already forgotten the snows of New York in California's flowers. He is in conference with Vice-President Davis concerning the production of several unique features.

Scott Sidney, Triangle's former director, has begun a new railroad Kalem series, "The Daughter of Daring," featuring Helen Gibson of the "Hazards of Helen" fame.

Gail Kane, ten trunks, a big case and her mother are at the American studio at Santa Barbara. She has been turned over to the tender mercies of Rollin S. Sturgeon, who will produce the Bullivant story, "Whose Wife?"

Beverly H. Griffith and Charles Kingsbury, of the Universal Animated Weekly staff, are at El Paso filming the withdrawal of the American troops from Mexico.

"Direct Rupert Julian has begun "A Dime's Worth of Philosophy," with Universal players, Mignon Anderson, Zoe Rae and Emory Johnson, heading the cast.

Crane Wilbur is making the first scenes of "The Eye of Envy," the fourth of the six Crane Wilbur features that he has written, and will produce and play the lead.

The new Kalem series featuring Marin Sais, "The American Girl," were written by Frederick R. Bechdolt. Production is commenced this week of the fourth episode, "The Lost Legion of the Border."

Charles Clary is not the only film actor to object to be pointing out as if they were inmates in a zoo, or an insane asylum, or a penitentiary. But the limit of his patience came when he heard a tourist say to her baby, "Let's go out to a studio and watch the actors eat."

Herbert Rawlinson and Neva Gerber are being featured in the Universal five-reel comedy, "The Ten-Cent Store Lady," by Louis Writzenkorn. Everybody has seen lots of fun in such bargain-sale shops, but this photoplay has lifted the cream of such comical situations.

The Edith Story-Antonio Moreno Vitagraph photodrama, "The Captain of the Gray-Horse Troop," is being filmed in Griffith Park, an immense Southern California park reservation, whose rocks, peaks and trees are life-savers to many a harassed director.

"Eddie" Ullman is one of the pioneers of the cinema business, having become associated with the "Big U" in February, 1913, and has now ninety cameramen under his supervision, and guardian of $60,000 worth of camera equipment. He was also one of the organizers and a three-term president of the Static Club of Los Angeles.

JACK SHERRILL TO APPEAR AT ATLANTA

Will Address Audiences During Week at the Criterion

Jack Sherrill, popular star of The Frohman Amusement Corporation, one of whose latest appearances was in the character of Joe Louden in the Frohman master-production, "The Conquest of Canaan," has been extended and has accepted an invite to address the audience of the Criterion Theater, Atlanta, Georgia, for a full week, beginning Feb. 19.

At the time of the pre-booking showing of "The Conquest of Canaan," the management at the Criterion became so impressed with the sterling performance in delineation of the character of "Joe Louden," that they immediately wired a flattering offer to Mr. Sherrill to appear in person with the picture. Upon his acceptance, the Frohman management rushed all the scenes of "God's Man," in which Sherrill appears in the character of "Beau," that he might be at liberty to go to Atlanta.

Following this appearance, he will continue on to Dallas, Texas, to fulfill a further engagement of a week.

"Jack" Sherrill, with his extensive wardrobe, his stick, bulldog, pipe, fascinating smile and radiant personality will hop aboard the boat Saturday night, Feb. 17, bound for Atlanta.

FEATURES REVIEWED

(*Continued from page 28.*)

"THE BLACK STORK"

Five-Part Drama by Jack Lait, Presenting Dr. Harry J. Haiselden. Produced by the Sheriott Picture Corporation.

Hamilton Revelle

Elsie Esmond	Jane Fearnly
Henry Bergman	Allan Murnane
Edgar Davenport	George Moss
D. Harry J. Haiselden	

The object of this photoplay with the grim and appropriate title of "The Black Stork," is to demonstrate that the sins of the parents may go even further than the third and fourth generation and infect the normal life of an entire community. The theme is frankly propaganda, founded on the much advertised Haiselton incident which caused more or less excitement in medical circles a short time ago and brought to popular discussion a fine point in professional ethics. Dr. Haiselton, it may be remembered, refused to perform an operation to save the life of an infant which, if allowed to live, would grow up a mental and physical defective. In this photoplay version of the incident the physician's stand is woven into a skillfully written story, which is marred by careless direction, acting that is not as good as it should be and weak titles. It is the gruesome life-story of a defective who is allowed to live and who wreaks a sort of poetical justice on the world by murdering the physician who brought him into it. This unhappy tale is introduced by an ironic appeal to the Government, which spends millions on the care of its live stock but which preserves an attitude of "In God we trust" toward its human young.

By far the best acting is done by Henry Bergman, who gives a painfully realistic picture of the unfortunate defective. Dr. Henry J. Haiseldon plays "himself," as the program states, and merely allows himself to be photographed for the cause.

The only value of the piece lies in the information it may spread regarding the still chaotic science of eugenics. Opinions differ as to whether the screen is the proper place for such a propaganda, but it is unquestionably too ghastly a theme for children or for people who are easily depressed by horrors.

A. G. S.

"THE HONOR SYSTEM"

Drama by R. A. Walsh, Adapted From the Story by Henry C. Warnack. Directed by R. A. Walsh and Produced by Fox. Photography by George Benoit. Titles Edited by Hettie Gray Baker and Production Staged and Musical Program Arranged by S. L. Rothapfel.

Joseph Stanton	Milton Sills
His Mother	Mrs. Cora Drew
Governor John Hunter	James A. Marcus
Steven Holt (the Sheriff)	Arthur Mackley
Edith (His Daughter)	Miriam Cooper
Jack Taylor	George Walsh
Crales Harrington (a Lawyer)	Charles Clary
Trixie Bennett	Gladys Brockwell
"Three-Fingered" Louis	Roy Rice
James Phelan (Warden of the Penitentiary)	P. J. Cannon
Mugsey	Johnny Reese

"The Honor System" is undoubtedly the most powerful philippic against the prison system under which prisoners are held as wild beasts, rather than humans, that has ever been produced. If reform propaganda of any variety whatever has a place on the screen, then assuredly this picture deserves first rank.

If conditions such as those pictured in this story still exist in any part of the country, we may well hang our heads in shame when the word "humanity" is mentioned.

As a picture, "The Honor System" is tremendously entertaining, with suspense developed to the nth degree and human interest introduced plentifully; with heroic daring and fortitude, cruelty, injustice and oppression, generosity, humanity and gentleness—intermingled in such equable proportions that the balance is admirably sustained and we are given a convincing, graphic and heart-moving drama, splendidly acted, directed and photographed.

Without going into the plot, it may be said that it takes up the life of Joe Stanton, involved in an affray where in self-defense he kills a man. He is sentenced to life imprisonment and subjected to unimaginable tortures under a system of sheer brutality.

He succeeds in reaching the ears of the new Governor of Arizona, where the scene is laid, and reforms are instituted, the honor system introduced and the prison made a model, all against the wishes of a grafting chairman of the Pardon Board, who has been making money from the prison.

Stanton has perfected a wireless apparatus and to test it is permitted to leave for three days. Harrington, the political grafter, tries to delay him to prove the honor system a fallacy and almost succeeds, but he reaches the prison finally almost dead from exhaustion. He is nursed back to life by the new warden's daughter, who loves him.

The work of Milton Sills as Stanton is perfect; Miriam Cooper as the girl, is delightful. Charles Clary is a most convincing villain, and Mrs. Drew is a touching figure as the mother. Gladys Brockwell, George Walsh, James Marcus and others are excellent in their roles. The picture will go like wildfire in any theater and evoke sincere applause.

A. H. S.

REICHER TO DIRECT STAR

Will Preside Over Miss Illington's Debut for Lasky

Frank Reicher, well known stage director who has won distinction by his successful direction of Lasky-Paramount productions since allying himself with the photoplay, has been chosen to preside over Margaret Illington's motion picture debut in the Lasky adaptation of Basil King's celebrated novel and play "The Inner Shrine," in which the noted star won one of her greatest stage successes.

"Out of the Wreck," the Morosco-Paramount production in which Kathlyn Williams is starred, is based on an incident in actual life, having been written from a story told to Erva Corsan, the author of the photoplay by a newspaper reporter. So remarkable is the story that it bears out the old saying that truth is stranger than fiction.

Sally Temple, the far-famed star of Drury Lane Theater and of Pump Lane, in which she lived, is to be immortalized upon the screen. Fannie Ward, Lasky-Paramount star and one of the most popular actresses in motion pictures, plays the title role in the adaptation of Rupert Sargent Holland's celebrated novel which will be released under the title "The Winning of Sally Temple."

After a private exhibition of "The Wax Model," in the Paramount Projection room last Saturday, G. Vere Tyler, author of the original story in Smart Set Magazine, wrote a congratulatory letter to the Palias Pictures Company, producers of the photoplay, and warmly praised Vivian Martin, the star of the picture.

PLANS AUTOMOBILE FILM

William F. Aldrich, who has been on the road selling State rights to his picture "The Slave Market" announces that he is to produce at Detroit an automobile picture in seven reels for State rights. He asserts that the Packard Company will be utilized for factory scenes.

"THE GREAT SECRET"

"The Yellow Claw," "The Clue From the Klondike," "The Dragon's Den." Sixth, Seventh and Eighth episodes of two parts each in the Metro serial, "The Great Secret," featuring Francis X. Bushman and Beverly Bayne.

William Montgomery Strong	Francis X. Bushman
Beverly Clarke	Beverly Bayne
The Great Master	Fred R. Stanton
Dr. Zulph	Edward Connelly

In "The Dragon's Den" we find our heroine trapped in the underground haunts of the opium eaters. Strong, who has been injured in the previous encounter, is lying at the point of death in his home when an assassin, covered by a sable hood and sent by the Great Master, creeps into the house, past the sleeping nurse and is just about to strike the fatal blow.

"The Yellow Claw" shows the assassin foiled by another sable hood, who enters with a message from the Greater Master. The intruders depart. Meanwhile Wee See, the faithful Chinese boy, has discovered Beverly in the dragon's den and hastens to his master with a plan for her rescue. He helps Strong to disguise himself as a Chinese personage of high degree, which enables Strong to enter the opium and to reassure the terrified Beverly. As he unmasks before her, he is observed by one of Gin Sin's minions, who gives the alarm and the gang encircle the room in which the helpless pair are trapped.

"A Clue From the Klondike" takes us back through the vision seen by the Great Master of the Secret Seven, which gives us the motive for his bitterness toward Zulph. In his early days in the Klondike he saved a girl from his pal's insults and we gather that they were afterwards married and that she died after giving birth to a child. The scene then switches to the pair who are trapped in the opium den. As the crafty Chinaman is preparing to kill Strong, an alarm is given and the gang rush into a subterranean passage-way closely pursued by the police, who have been summoned by the faithful Wee See. Strong carries Beverly to safety, while Gin Sin is killed by his jealous wife.

A. G. S.

VARIED VIEWS GIVEN AT THE WHEELER TAX SESSIONS

Producers Testify as to the Status of Industry

The continued investigation into the motion picture industry by the Wheeler legislative committee on Feb. 7, developed testimony to the effect that one producer is ready to retire and try to make a living on a farm and that unless a "kind providence reduces the salaries of some stars the producers will have to go out of business." This last statement is practically a reiteration of what most of the preceding witnesses have said.

Albert E. Smith, President of the Vitagraph Company of America was the first to testify and it was he that remarked about the salaries. He said that it was true that some actors were getting $1,000,000 a year, cash. In fact he bid that much for the services of one woman star but was refused. Edwin Thanhouser, head of the Thanhouser Film Corporation was the next witness and in his testimony he said that he was going to quit producing himself within a year and would seek the place and quiet of some rural neighborhood. At the morning session an exhaustive statement from H. H. Hampton of the General Film Company was read, in which was the advice that it might be wise to levy the tax on the salaries of some of the stars as they were getting all the profits.

The most important witness on the following day was Samuel Goldfish, president of the newly formed Goldwyn Pictures Corporation. In answering Senator Hinman's question concerning the big salaries paid the stars by the film companies Mr. Goldfish said in part:

"Really great personalities are worth all the money motion picture producers pay them. Geraldine Farrar, Mary Garden, Mary Pickford, Charles Chaplin and Douglas Fairbanks, Jane Cowl, Madge Kennedy, Mae Marsh and Clara Kimball Young and others are worth every dollar they receive because they are established and immensely popular artists with powers of great attraction for audiences. The Goldwyn organization, I assure you, will engage every great artist on whom we think we can make a profit.

"There will always be commanding personalities in motion pictures who are worth the big salaries. The one point I would make about the large salary question is that the money paid to dozens of so-called stars, or lesser personalities, is greatly in excess of the value of the players.

"Where the star is now pre-eminent, I expect to see the story or play itself become the matter of first importance at a later stage of the industry's development. A vast percentage of the picture theaters to-day insist upon daily changes of bill and to make certain that the houses will be filled the managers exploit the personalities of big artists and favorite players in whom the public is interested. As we build up and lay stress upon the strength of the story this development is certain to lead to longer runs for the individually worth-while film productions in the theaters throughout the country."

The next day, Lewis J. Selznick, head of the firm that bears his name, said in striking contrast to the more or less sombre outlook contained in the testimony of some of the other witnesses, that his company had netted a profit of $105,000 from a single venture in which only $1,000 had been invested. He also said that less brains are required to make money in the motion picture business that in any other. He declared that the distributing end of the business should be investigated because, in his opinion, the industry suffered an annual loss of about $25,000,000 in that department. Others to take the stand on Friday were Benjamin Goetz, of the Erbograph Company and Briton Busch, treasurer of the World Film Corporation. Joseph Engel, a Metro official, failed to put in appearance.

OPEN ANOTHER COMPANY

The demand for D. W. Griffith's "Intolerance" throughout the country occasioned the opening of another company at Wilkesbarre on Monday of this week. And still another organization is scheduled to go on tour next Monday. The Pittsburgh company, following its prosperous two month's run at the Pitt Theater, will take to the road next Monday, going South.

CONSIDERS TRANSPORTATION PROBLEMS

Association Committee Discusses Question of Film Distribution in the Event of War—Report of Hearing with Traffic Managers

The Transportation Committee of the National Association met last week to consider the possibility of the tying up of film distribution all over the country in the event of war and commandeered railway equipment crippling express companies.

One of the first moves of the National Association after the discussion of the problems presented by the strike last year was to submit the case of the film shippers to the Post Office Department, with the result that on Christmas eve Otto Prager, Second Assistant Postmaster General, who has interested himself in the problem, issued the formal announcement admitting films to the United States mails.

At the meeting last week, therefore, the transportation committee not only discussed the plans for delivering films locally by motor cars working for all the exchanges, through the National Association, but took up the question of using the parcel post for the delivery of films from producers to exchanges, as the mails would be the only shipments which could get through in case of a tie-up of the railway equipment with war orders and troops.

Second Assistant Postmaster General Prager has written to the National Association asking for its recommendation for improving the service of the parcel post so that it would be used more extensively by the film companies and so that this phase of the post office business might be put on a paying basis. The resolution of the discussions of the committee recently have been embodied in a letter to the department, and it is thought that they have an opportunity of being adopted, as the committee took into consideration the natural limitations of the parcel post as to guaranteed time deliveries, charges collect, etc. The committee found that the chief difficulty, after the time element was removed, was that the shipments are limited to twenty pounds except within 150 miles of the shipping point, where fifty pounds are taken. Twenty pounds will carry not more than two reels, with a case. Fifty pounds will take care of a five-reel feature, but even that is a limitation, and the National Association will ask that the Post Office Department consider the proposal to increase the limit on film shipments to sixty-five pounds to any parcel post zone

It is thought that the question of time can be settled if the post office will use the regular letter cancelling stamp, which marks the time of mailing, as if this is done the shipper will not be tempted to delay taking the package to the post office in the hope that any delays in mail shipments will protect him from blame.

It has been rumored that the Post Office Department is planning to use the parcel post delivery wagons to collect mail as well as deliver it, which, with the other changes asked for by this committee, will make the parcel post almost as efficient as the express.

In the absence of Chairman William L. Sherrill, president of the Frohman Amusement Corporation, Executive Secretary Frederick H. Elliott, who has given considerable time to the subject, presided at the committee meeting, and valuable suggestions were made were made by P. B. Stilson of the Paramount Pictures Corporation, G. J. Schaefer of the World Film Corporation, J. C. Clark of the William L. Sherry Feature Film Company, and others.

Mr. Elliott made a report on the conference held by him and Chairman Sherrill with the traffic managers of the American, Wells Fargo and Adams Express companies, at which time they received indications of the interest and desire of the companies to co-operate in every way with the National Association to clear up the difficulties between film shippers and express companies. Since the conference there has been a noticeable improvement with regard to the return of C. O. D.'s as a result of the official notices sent out by the companies to all agents. The rules require that a return of C. O. D. collections be made by the receiving agent within twenty-four hours and that the money be placed in the hands of the original shipper by the shipping agent within twenty-four hours of its receipt from the receiving agent. The representatives of film exchanges and distributors who were present all asked for copies of this notice and the company's rules regarding C. O. D.'s.

Another important work which originated at the committee meeting was a move toward standardization of film shipping cases, which are now of every shape, size and quality which can slip through the Interstate Commerce Commission regulations. It is probable that the National Association will be able to offer to film exchanges a standard container capable not only of holding five, six or seven reels of film, but with special compartments for shipping posters and other advertising matter, and for lobby "stills" and other photographs.

The misunderstanding of the shipping rules with regard to paper was brought up and the attention of the exchange men called to the fact that folded-up paper can be included in the case, which will do away with lot shipments and the danger of separation and delay of the packages of film and paper. Mr. Clark pointed out that if each sheet of poster paper were folded separately many sheets could be shipped without damage. The saving in express charges through shipping paper and films together will amount to many thousands of dollars annually.

The loss and exchange of shipping cases will probably ultimately be avoided by the help of the express companies and the co-operation of the exchanges in charging the cases against the exhibitor and crediting him only when he returns the proper case, with the exchange's own name on it.

Many valuable suggestions on transportation problems were brought out at the meeting. These involved a vast amount of detail and administration in securing the ideas and co-operation of all shippers of films and of the express companies as well, and the National Association was asked to take up the work of carrying them through, keeping in touch with shippers, express companies, the Post Office Department and exhibitors.

LIVELY BOOKINGS FOR "SEVEN DEADLY SINS" IS REPORT

Exhibitors Pleased with Plan of McClure Series

McClure Pictures reports that the demand for "Seven Deadly Sins," the series of seven five-reel features, is exceeding all expectations and that the Triangle exchanges are being overwhelmed with orders for the series.

"They're booking in the East like a house afire," reports Joseph Partridge, Eastern Division manager for McClure Pictures.

"Double the order for prints in all Western exchanges," wired C. B. Price, Western division manager. "Everybody knows all about 'Seven Deadly Sins' and everybody wants to book them."

McClure publicity has carried the news of "Seven Deadly Sins" to every corner of the United States and the motion picture fans are asking the exhibitors about the series and the exhibitors, in turn, are clamoring at the exchanges.

In New York City, H. S. Moss, after seeing the first three of the series—"Envy," "Pride," and "Greed"—promptly made a big offer for a pre-release showing in each of his huge theaters.

"Seven Deadly Sins" is a new idea in motion pictures—a series of seven five-reel features. There is no doubt now that the exhibitors are eager to seize upon this new plan—seven different stars in seven connected features.

THE rapid expansion of Pathe's activities is evidenced in another direction this week by the announcement that Philip Bartholomae, one of the most famous playwrights of the present day, has been quietly acting as the head of the scenario department for the past three months.

ARUNDEL COMES EAST

Is Musical Director for David W. Griffith

Frederick Arundel, general musical director for D. W. Griffith's attractions, returned to New York yesterday from paying a visit to the twelve companies presenting "Intolerance" throughout the country. Music plays so potent a part in carrying the emotional message of his artistic productions that Mr. Griffith believes in having Mr. Arundel keep in personal touch with the work of each and every orchestra on tour. Assembling the musicians for the new "Intolerance" companies going out and the "Birth of a Nation" organizations due for the invasion of Ohio will keep Mr. Arundel busy in the Metropolis now for many weeks to come.

ADOLPH ZUKOR GOES WEST

Adolph Zukor, president of the Famous Players-Lasky Corporation, left New York on Saturday for an extended tour of the country during which he will make his first visit to the Lasky studio in Hollywood since the merger of the Famous Players and Lasky concerns. On his way west, Mr. Zukor will stop off at Chicago, Kansas City and several other of the principal cities where he will confer with exchange men and exhibitors on important questions incident to production and distribution.

This swing across the country is one which Mr. Zukor planned many months ago but has been prevented from putting into execution by the mass of details which arose in connection with the perfection of the Famous Players and Lasky mergers and the absorption of Paramount.

Mr. Zukor will also complete the detailed arrangements for the marketing of Famous Players-Lasky productions in Japan, negotiations for which were closed some time ago, prior to the entry of the company into Argentine, Uruguay and Paraguay.

The itinerary will of course include a visit to the Morosco-Pallas studio in Los Angeles, though Mr. Zukor will probably make his headquarters at the Lasky studio.

TRIANGLE

Fine Arts
SUNDAY FEB., 25TH

Dorothy Gish
in
"Stage Struck"

a veteran in her human appeal, and true to the portrayal of a country girl drawn into the maelstrom of the Big City by alluring promises of a "fake" theatrical agency

Then there is a man—and the swirling life of the stage, the struggle of these two children against fate, the sheer humanness of the whole release, make a story absorbing and unforgettable

Also
A Triangle Komedy
"A Bachelor's Finish"

Mack Sennett-Keystone
SUNDAY FEB., 25TH

One Hundred Laughs!
One Hundred Thrills!
in
"Maggie's First False Step"

It's one continued gasp of excitement and merriment from start to finish.

Charles Murray
and Louise Fazenda
are the principal laugh and thrill producers.

Watch For The Next One!

Ince-Kay Bee
THURSDAY MARCH 1ST

William Desmond
as
"The Last of the Ingrams"

a race of hardy New England fishermen stern and granite-hearted. But—John Ingram, a dreamer, and into the seething port of the town Skyfield goes, led by his adventurous, and higher and higher drives the sense of poverty. And then a girl who, in innocence has saved—the hand of sympathy and the comforting of evil with a strength born of love and righteousness and regeneration. The play teems with action and thrills, laughs and sobs.

Also
A Triangle Komedy
"Done In Oil"

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

BURTON KING
DIRECTING
MME. PETROVA

GAIL KANE
American Film Co. Santa Barbara, Cal.

HENRY KING PATHE BALBOA STAR
DIRECTING Little Mary Sunshine Stories
Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon"
Coming—"Twin Kiddies"

CHESTER BARNETT
LEADING MAN
The Mabel Condon Exchange, Business Representative. 1017 Longacre Bldg., New York City

THE BIOSCOPE
IS
THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY
Annual Subscription (post free), 16s. (Dollars, 3.90)
85 Shaftesbury Avenue LONDON, W.

PHOTOPLAY LEAGUE HAS ANOTHER MEETING

Rialto Theater Scene of Gathering Addressed by Well-Known Speakers—Interest Increasing

Frederick Warde, the veteran tragedian; Helen Varick Boswell, chairman of the Civics Committee of the Federation of Women's Clubs, and Mr. Rothapfel, of The Rialto, were the speakers at the meeting of the Photoplay League on Feb. 7. The officers of the league were highly gratified by the large number of clubwomen, society folks, and others interested in encouraging the production of the better sort of motion pictures, who took advantage of Mr. Rothapfel's hospitality in tendering the use of The Rialto for the occasion. The attendance showed a notable increase in interest over that which marked the first gathering a few weeks ago.

Mr. Warde said that though he had been but twelve months before the camera he had been fifty years on the stage, and felt that in his pioneer work in the legitimate drama all over the United States he had come to know the tastes of the American people.

"I know," said he, "that they want the highest, best, and purest in the drama, and I'm sure that in their motion pictures they want something that the mind can grasp, and the heart can feel, as well as something that the eye can see.

"It is true that 'we who live to please must please to live' but I think we need not pander to please. In my short screen career I have played only such roles as 'Silas Marner,' 'King Lear' and 'The Vicar of Wakefield.' I am pleased that the last named picture is to be presented at The Rialto. That gives it the hall mark of excellence. If you people want clean, wholesome pictures you must support them when they are presented and see that your friends throughout the country do the same."

"It is our function," said Miss Boswell, in explaining the objects of the league, "to provide the audiences for the good films when they arrive. This must necessarily be a broad and comprehensive widespread work of education, and that is why I wish there were a Mr. Rothapfel in every community in the country. Of course there isn't. There is only one of him, but it is fortunate that he is in a position to be independent here and give his audiences the sort of pictures which he thinks will cultivate in them a liking for fine, clean, artistic stories. He knows, as we do, that the motion picture will cleanse itself from the inside and work out its own salvation, but at the same time he sees in this league a means to that end."

Mr. Rothapfel corroborated the latter remark when he addressed the meeting.

"I look upon this League as a constructive force," he said, "and later on I want to have an open forum here at which we may discuss the things in motion pictures that are not right.

"I know the motion picture directors want to make good, clean pictures. They are anxious to do better things but they must have the support of the community. I think the finest thing I have ever presented here was Sir Herbert Beerbohm Tree and Constance Collier in 'Macbeth,' but we didn't get enough people in here that week to pay for the lights. It is all right for you to insist on finer pictures, but you must support them when they are offered to you. We have kept our screen as clean as it was possible to keep it and we have been most successful. We shall continue to keep it just as clean. With the exception of the press, I consider the motion picture the greatest influence for good that exists to-day. You don't get wheat without chaff, so when you are inclined to condemn the motion picture, remember that the good in it far outweighs the bad."

Among the persons of prominence in attendance at the meeting were Mrs. David Rumsey, Mrs. Marcus M. Marks, Mrs. Meredith Blair Lovelace, Mrs. Olive Statt Gabriel, Mrs. Stanley L. Otis, and Miss Evelyn Goldsmith. A large number of those at the meeting joined the League as a result of what they heard, and the whole movement was given a distinct forward impetus by the event.

NEW SERIES TO BE PRESENTED BY McCLURES

Will Be Similar in Form to "Sins," But with New Idea

So instantaneous has been the success of "Seven Deadly Sins," McClure Pictures' series of seven five-reel features, that Frederick L. Collins, president of the McClure company, has decided to start work within a few weeks upon a new series of similar form.

"In the new series of five-act dramas," Mr. Collins states, "we shall present several stars who are appearing in 'Seven Deadly Sins,' and others with reputations as great or greater. The best actors, the best directors and the best authors we can find will produce a series just as good as, and if possible better than, 'Seven Deadly Sins.'

"The advertising campaign such as we are putting behind 'Seven Deadly Sins' will back the new series, creating for it the same overwhelming demand that now exists for our present release."

As the scenarios for the new series are not yet complete, no casting is being done by McClure Pictures at present.

"FORTUNE PHOTOPLAYS"

General Film to Release Street and Smith Stories Under That Name

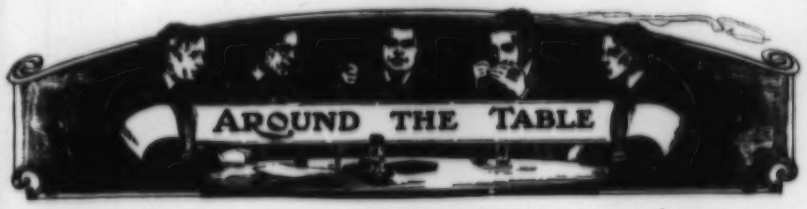
"Fortune Photoplays" is to be the title of the new series of four-reel features now being produced from the Street and Smith stories. This series as announced last week will be based on the pick of the thousands of stories that have appeared and will appear in the Street and Smith group of popular fiction magazines. The title has a peculiar significance from two standpoints—first in typifying the extreme good fortune of the General Film Company in securing from a score of competitors the exclusive motion picture rights to these stories, and second, from the exhibitor's standpoint, who will be fortunate in being able to exhibit such splendid money-getters and should reap a fortune from the patronage they will attract since he will have a ready-made audience of the millions of readers of the Street and Smith magazines who will want to see their favorite stories on the screen.

WHAT is claimed to be one of the best feature productions ever put out by Essanay is nearly ready for the screen. It is "Burning the Candle," Henry B. Walthall's latest play. Only a few scenes remain to complete the picture.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

Date.	Title.	Star
Jan. 18	A Girl Like That—Drama	Irene Fenwick, Owen Moore
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark
Mar. 5	Sapho—Drama	Pauline Frederick
Mar. 15	The Dummy—Drama	Jack Pickford
	LASKY	
Jan. 25	The Golden Fetter—Drama	Wallace Reid and Anita King
Feb. 1	A Mormon Maid—Drama	Mae Murray
Feb. 5	Each to His Kind—Drama	Sessue Hayakawa
Feb. 12	The Black Wolf—Drama	Lou-Tellegen
Feb. 24	The American Consul—Drama	Theodore Roberts
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
Mar. 1	Those Without Sin—Drama	Blanche Sweet
Mar. 12	Castles for Two—Drama	Marie Doro
	PALLAS	
Feb. 1	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich
	MOROSCO	
Jan. 11	The Happiness of Three Women—Drama	House Peters, Myrtle Stedman
Jan. 29	His Sweetheart—Drama	George Beban
Mar. 8	Out of the Wreck—Drama	Kathlyn Williams
	PATHE GOLD ROOSTER FEATURES	
	Thanhouser	
Jan. 7	Her New York—Drama	Gladys Hulette
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien
Feb. 4	A Modern Monte Cristo—Drama	Vincent Serrano, Thomas A. Curran, Helen Badgley, Boyd Marshall
Mar. 4	Her Beloved Enemy—Drama	Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings
	Arrow	
Feb. 25	Crime and Punishment—Drama	Derwent Hall Caine and Marguerite Courtat
	Astra	
Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Susanne Willa
Feb. 18	Her Life and His—Drama	Florence La Badie
	Balboa	
Jan. 28	Twin Kiddies—Drama	Baby Marie Osborne, Henry King, Daniel Gilfeather, Henry Grey, and Loretta Beecker.
Feb. 11	Sold at Auction—Drama	William Conklin, Lois Meredith, Marguerite Nichols, Frank Mayo
	Popular	
Mar. 11	The Empress—Drama	Holbrook Blinn, Doris Kenyon
	Greater VITAGRAPH V. L. S. E., INC.	
Jan. 22	Her Right to Live—Drama	Peggy Hyland and Antonio Moreno
Jan. 29	The Glory of Yolanda—Drama	Anita Stewart
Feb. 5	Money Magic—Drama	Edith Story, Antonio Moreno and William Duncan
Feb. 12	The Courage of Silence—Drama	Alice Joyce and Harry Morey
Feb. 19	Kitty Mackay—Drama	Catherine Chisholm Cushing
Feb. 26	Arsene Lupin—Drama	Earle Williams
Mar. 5	Intrigue—Drama	Peggy Hyland, Marc MacDermott and Bobby Connelly
Mar. 12	The More Excellent Way—Drama	Anita Stewart
	UNIVERSAL RED FEATHER	
Jan. 15	The Double Room Mystery—Drama	Hayward Mack and Edward Hearn
Jan. 22	Heart Strings—Drama	Allen Holubar and Maud George
Jan. 29	Love Aflame—Drama	Ruth Stonehouse and Jack Mulhall
Feb. 5	The Scarlet Crystal—Drama	Herbert Rawlinson, Betty Shade, and Dorothy Davenport
Feb. 12	Me and M' Pal—Drama	Edna Flugarth
Feb. 19	The Terror—Drama	Jack Mulhall
	MUTUAL—AMERICAN	
Jan. 15	Beloved Rogues—Comedy	Kolb & Dill
Jan. 22	The Gentle Intruder—Drama	Mary Minter
Jan. 29	Pardners—Drama	Charlotte Walker
Feb. 5	Where Love Is—Drama	Ann Murdoch
Feb. 12	Damaged Goods—Drama	Richard Bennett
	TRIANGLE	
	Fine Arts	
Jan. 14	The Little Yank—Drama	Dorothy Gish
Jan. 21	Nina, the Flower Girl—Drama	Bessie Love
Jan. 28	The Americano—Com.-Drama	Douglas Fairbanks
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Harron
	Kay-Bee	
Jan. 14	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 21	The Iced Ballet—Drama	William Desmond
Jan. 28	Chicken Casey—Com.-Drama	Dalton
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Feb. 11	The Gun Fighter—Drama	Hart
Feb. 18	A Princess of the Dark—Drama	Bennett
	BRADY—WORLD	
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockliffe Fellowes, Arthur Ashley and John Bowers
Jan. 29	Tillie Wakes Up—Comedy	Marie Dressler
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
Feb. 19	A Square Deal—Drama	Carlyle Blackwell, June Elvidge, Henry Hull, and Muriel Ostriche
Feb. 26	The Family Honor—Drama	June Elvidge and Robert Warwick
Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows
Mar. 12	Fascinating Olga—Drama	Alice Brady
	BLUEBIRD	
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon
Feb. 26	The Saintly Sinner—Drama	Ruth Stonehouse
Mar. 5	The Boy Girl—Drama	Violet Mersereau
Mar. 12	Mutiny—Drama	Myrtle Gonzales, Val Paul and George Hernandez
	METRO Pictures	
	Rolfe	
Jan. 15	The White Raven—Drama	Ethel Barrymore
Mar. 5	The Belle of the Season—Drama	Emmy Wehlen
Mar. 12	The Beautiful—Drama	Frances Wilson
	Arthur James	
Feb. 12	One of Many—Drama	Frances Nelson
	Popular	
Jan. 29	Bridges Burned—Drama	Mme. Petrova
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
	Columbia	
Jan. 22	Threads of Fate—Drama	Viola Dana
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
	Yorke	
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
Mar. 19	The Hidden Children—Drama	Harold Lockwood and May Allison
	K. E. S. E. SERVICE	
	EDISON	
Feb. 19	The Royal Pauper—Drama	Francine Larrimore
	Essanay	
Jan. 15	Little Shoes—Drama	Henry B. Walthall
Feb. 5	Skinner's Dress Suit—Drama	Bryant Washburn
Mar. 5	The Trumpers—Drama	Nell Craig
Mar. 19	Burning the Candle—Drama	Henry B. Walthall, Mary Charleson
	SELIG	
Jan. 22	Princess of Patches—Drama	Vivian Reed and Charles Le Moyne
Feb. 12	The Heart of Texas Ryan—Drama	Bessie Eyton, George Faucett
Mar. 12	Little Lost Sister—Drama	
	ART DRAMAS, INCORPORATED	
	APOLLO	
Jan. 18	God of Little Children—Drama	Alma Hanlon
Feb. 1	Rosie O'Grady—Drama	Viola Dana
Feb. 22	Pride and the Devil—Drama	Alma Hanlon
	VAN DYKE	
Jan. 25	Her Good Name—Drama	Jean Sothern
	WILLIAM SHERRILL	
Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard
	ERBOGRAPH	
Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock
	FOX FILM CORPORATION	
Jan. 22	The Primitive Call—Drama	Gladys Coburn
Jan. 29	One Touch of Sin—Drama	Gladys Brockwell
Feb. 5	The New York Peacock—Drama	Valeska Suratt
Feb. 6	The Honor System—Drama	Milton Sills
Feb. 12	The Scarlet Letter—Drama	Stuart Holmes
Feb. 19	The Child of the Wilds—Drama	June Caprice
Feb. 19	The Tiger Woman—Drama	Theda Bara
Mar. 12	North of Fifty-three	Dustin Farnum
	SPECIAL AND STATE RIGHT FEATURES	
	FROHMAN	
Nov.	The Witching Hour—Drama	C. Aubrey Smith
	SELENICK	
Nov.	War Brides—Drama	Alla Nazimova
Nov.	The Foolish Virgin—Drama	Clara Kimball Young
Nov.	Panthea	Norma Talmadge
Dec.	Vera, the Medium—Drama	Kitty Gordon
Dec.	The Argyle Case—Drama	Robert Warwick
	ARTCRAFT	
Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford
Apr. 2	Broadway Jones—Com. Drama	George M. Cohan
	UNITY SALES CORPORATION	
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	
	SERIALS or Series	
Nov. 6	Lass of the Lumberlands—Signal Mutual	
Jan. 14	Patria—Pathe	
Jan. 15	Yellow Menace, "The Casket of Tainted Treasure"—Unity	
Jan. 24	Girl from 'Frisco, "The Wolf of Los Alamos"—Kalem	
Jan.	Grant, Police Reporter, "The Trap"—Kalem	
Feb. 11	Pearl of the Army, "A Million Volunteers"—Pathe	
Feb. 19	The Seven Deadly Sins—"Wrath"—McClure	
Feb. 19	The Great Secret, "Her Obsession"—Metro	



EVEN the warmth of the Cafe Nemo failed to altogether dissipate the chill in the atmosphere as the wind outside rioted in wild abandon, shrieked at the windows and whistled down the fireplace chimney. The members of the Cormorants Club drew closer to the fire and supped gratefully their ginger ale.

"Lads," said the Truculent Poet, "it's a night to make a body wish for home and fireside. I never realized till I went to sea what a blessing a home is." He wiped a furtive tear from his misty eye with his sleeve. "My reasons for leavin' home," he went on, "were very small. I did it in a fit of sulkiness—sort of sneaked out, to show 'em I was hurt like. An' I never went back. But speakin' of sneakin' out, reminds me—the other day one of the film reviewers (I won't mention his name) looked at his Ingersoll and found it was, as he figgered, time to attend a showing at Bluebird projection room. He hustled up to 1600 Broadway and went in, without seein' old Watchdog Walt Hill. All was dark as Davey Jones's locker in the room and so he quietly took a seat. He discovered shortly afterward that his watch had been half an hour fast and he was viewin' the tail-end of some other film. He also discovered that he was sittin' on something, which, on investigatin,' he found was a derby hat. Further exploration convinced him that the hat wasn't what it was before he sat on it. In fact it wasn't much of anything. So he just got up quietly and sneaked out in the dark. Afterward Walt found the crushed lid and looked for its owner but nobody claimed it. The puzzle is—whose hat was it? I been tellin' this reviewer he ought to up and offer to pay the damage, but he can't see it that way at all."

* * * *

"Speaking of quick get-aways," observed the Orator, "brings to my mind the experience that befell Robert Whittier, leading man for Ethel Barrymore, while doing 'The Call of Her People' for Metro. He has the part of a gypsy and a pack of bloodhounds is supposed to be turned loose upon him, in one scene. He was, of course, to have plenty of time to escape in, but for some reason, he didn't get the signal right and before he had a chance to make a get-away, although he did some tall sprinting—the hound dogs were upon him. They tore his clothes to shreds and probably would have done the same thing to Whittier if the owner hadn't collared the canines in time. Then, to make matters worse, Director Noble, thinking maybe Cameraman Carleton hadn't taken the scene, suggested that it be done over. What Whittier said isn't recorded."

The Poet nodded: "These film actors do have some narrow escapes," he remarked. "I wrote a poem on that once. I wonder if I recall it. It was a pretty little thing." The others groaned and closed their eyes while he gave the following:

"I met a motion picture actor standing on his head,
'Do you do this for exercise?' He looked at me and said:
'If I had my way I would sleep upon an oyster bed.'

"I met a maiden fair who sang a gentle lullaby;
I looked at her admiringly; she bent an angry eye—
'Don't ask me if I like this,' she murmured with a sigh—
'If I had my way I'd be dining on a lemon pie!'

"I met a leading juvenile—his eyes were full of tears,
Although the day was very warm, he'd mufflers on his ears—
'I wear them,' he explained, 'because I believe all that I hears!'"

Bang! A stone mug descended with a resounding thwack upon the Poet's devoted head. He desisted in his efforts at remembering quite suddenly.

* * * *

"They say that Hugh Ford, the Famous Players director, is some linguist," remarked the Gentle Critic. "When he went down to Cuba, he hunted up all the natives and talked Spanish to them until they brought him huge offerings of frijoles and enchiladas. Then when they started work on 'Sapho,' with Pauline Frederick, as that much abused lady, here in town, Ford started springing his French on every one in sight. Instead of telling the property boy to hurry up, he yells *'Allons!'* And they say he uses such expletives as *'Nom de nom!' 'Ma foi!' 'Sapristi!'* and so on. They are wondering what will happen the next time they put on a Zulu or Chinese piece. Ford'll just about tie himself into a knot trying to talk the lingo."

The Poet, having recovered, looked up understandingly. "That's right," he said. "I know what a valuable accomplishment langwidges is. The time I was wrecked with the old *Pardy* on Skelter Island, in Lake Huron, if it hadn't been for my ability to speak Volapuk I'd been a dead one an' no mistake."

"What are you trying to hand us now?" asked the Man in the Corner.

"Nothin' but the truth. It was this way. I was towin' the barge, *Dickson G. Wolfe*, and the little lighter, *H. Bunis*, with a cargo of moth balls when we struck a typhoon. It blew us out of our course an' when it cleared away, there we was high and dry on a barren lookin' island. I took Frits Tidden who was then my first mate, an' went ashore. All of a sudden Frits stopped dead in his tracks. 'Hark,' he cried, with one hand behind his ear, in his familiar manner, 'what's that?'

"'What's what?' I asked. An' then I heard it, too! It was awful—a voice like nothin' human. 'Darby M'Graw,' it wailed, 'Darby M'Graw, fetch aft the rum, Darby!' I almost dropped in my tracks, because it sounded sure like the voice of a chap I owed two dollars to. Frits was quiverin' like a leaf in a storm. Then all of a sudden a tall figger came out of the bushes.

"'By the powers, Ben Grimm!' cried Tidden.

"'Ay,' says I, heartened, 'Nobody minds Ben Grimm!'

"Well, Ben, he come on up to us and told us we was on a island inhabited by bloodthirsty cannibals. At that moment with a yell that I'll never forget, a band of black heathen came out of the bush. Suddenly it came to me! Volapuk! I just stood there and yelled at them as hard as I could in that langwidge. They stopped and the big chief came over and knelt right down to me—it was Pete Milne in disguise!"

The other members of the club arose in intense disgust and walked out into the chill night. The Poet followed them with his gaze.

"I'm goin' to quit tellin' these yarns," he muttered, "If them swabs don't show more appreciation."

WANTS SPECTATORS' VIEWPOINT

George D. Baker, Metro director, is a firm believer in the critical ability of the motion picture audience, and for this reason never views an assembled picture, which he has directed, until he does so in a theater where there is a real pay-as-you-enter audience.

"This is not a fad of mine," said Mr. Baker. "I have seen pictures time and again that have been applauded, for some substantial reason, that might have been discounted in the quiet of a projection room. The people who pay and who go to be amused have been educated up to the point where they can not be given a poor product and be expected to enjoy it."

ENDORSE GAUMONT SHORTS

The four single-reels of the Gaumont Company have been endorsed by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers Associations, of which Mrs. Frederic Michael is chairman. These reels are "The Mutual Weekly," "See America First" and "Gaumont Kartoon Komics," "Tours Around the World," and "Reel Life." It was brought out by the committee that these give an educational trend to the program in a manner which not only does not antagonize the children into feeling that they are having pictures which are "good for them" forced upon them, but are subjects which hold their interest and add to their enjoyment.

LASKY'S TO BE DRESSMAKERS

Among the important plans now being perfected for the enlargement of the Lasky studio in Hollywood there is included the erection of a large addition to the wardrobe department. When this is completed, the Lasky company will have virtually gone into the dressmaking business as a side line, as the new space will be utilized for the purpose of installing a complete costuming establishment.

Up to the present time Miss Alpharetta Hoffman, director of costumes and a designer, has been in charge of the costume department and has been equipped to design and make any gown that a star might require for her work before the camera. Now Miss Hoffman is to have at her disposal a sufficiently large and trained force to enable her to make all the costumes for any Lasky production that may be scheduled, no matter in what period the action of the story may be laid.

"CANNING" FILM ORDERS

"Canned" motion picture orders is the latest thing in studio work. The studio manager or the director of a production sits in the projection room and watches a film. Beside him he has a phonograph outfit, and as he sees points in the picture which he wants eliminated he gives his orders into a transmitter.

Then the "canned" orders are sent to the film cutter. This plan, which has just been put into operation in the Metro-Rolfe studios, is working with wonderful success.

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Louis Reeves Harrison in his excellent book, "Screencraft," writes as follows on the subject of detective stories: "Wonder has been defined as the effect of novelty upon ignorance, but there would appear to be rational delight in novelty, especially in the presentation of something entirely new to the mind, something that arrests attention because it is strange, that holds intelligent attention until it is understood. A form of intellectual pleasure may be aroused in reaching an explanation of the unusual, or of the extraordinary in a story, particularly when that story offers the mystery of a crime for solution. A low order of mind can hardly be that which enjoys making deductions from premises, or which becomes easily engaged in watching how an author reaches the intelligible essence of a difficult situation. On this very account, however, because the form of entertainment provided by a detective story depends upon its appeal to a combination of wonder and reason, there is peril in every step of its construction. That an author may not slip and fall at some danger point in such a story, it is not a bad idea for him to have his subject matter well in hand. Strange as it may seem, the story of crime mystery is fast degenerating to one of stock properties. We know exactly what is going to happen when a sharp-visaged gentleman in a steamer cap appears on the scene armed with a pipe and pocket lens. 'Hist!' This inscrutable gentleman will detect a button, a finger imprint, a wisp of hair, a stray tooth, or a thread from the murderer's garment. It may even be discovered that the fatal bullet is of such peculiar design that it fits only the guilty man's pistol. A weapon may be found which belongs to the hero, one neatly engraved with his monogram, and when this marvel of creative ingenuity appears on the screen we are spared much agony of mind by advance realisation that the hero will escape. We know that the real criminal will accurately time his dying confession so as to spare the unjustly accused an ignominious execution by a hair's breadth."

A Loss to Explain—

"One is at a loss to explain," continues Mr. Harrison, "the fascination of mystery well concealed, if it is not to be ascribed to a form of intellectual pleasure. We know that the author is deliberately throwing us off the track at every stage of development, but we set our wits against his and resolve to guess the riddle before he tells us the answer. Magnificent human egotism is responsible for our studious attention. We settle upon a solution of our own and await confirmation with a degree of interest that rivals concentration upon a game of chess. Such is the case at least, with minds not primitive. Story visualization lends itself particularly to a form of clairvoyance which is rarely used, that of getting at the mental attitude of a suspect by close observation of seemingly unimportant details and by a process of reason which leads to discovery of the criminal. The guilty betray themselves unconsciously. The innocent may easily become confused under examination, or sullen, or indignant, but cold and brazen defiance is the weapon of guilt. Police officers learn the signs though it must be admitted that they are not unfailing, and they acquire the habit of studying conduct for indication of hidden motive. Audiences grow weary of the conventional—they are ever on the lookout for something new, something different from what has been steadily served to them, the latter including gross and stale exaggerations of melodrama. The author of independent viewpoint may avoid futile methods of expression by not depending wholly on ingenuity of plot in this or in any other form of story, by reaching out with his ideals and by using his depth of insight to portray character, so that when the play is over the audience may feel that it has glimpsed an interesting phase of life, even if that phase be made over in the crucible of creative imagination."

Actual Conditions—

One of the things that gives the writer of American detective stories no little perplexity is, according to Anna Katherine Green, the necessity of conforming to actual conditions. American procedure is very different from that of other countries. The American detective under police control cannot be a free lance in the land of mystery. If his work is to be convincing, it must be natural and be done in conformity to well known conditions, and necessarily be constricted and within the law. He cannot make his case and solve it too, and in his efforts to solve the problem he naturally proceeds as if he were human, and being human can and does make mistakes. Just the same, the most famous detective of fiction, Sherlock Holmes, was inspired from the work of an American writer of detective and mystery stories, Sherlock Holmes was not the first to solve mysteries by deduction. Edgar Allen Poe introduced the deduction idea first. Not only has the detective of fiction his troubles but the detective of the screen yet more troubles. Those scenarios in which the bold detective arrests the prisoner and sentences him to prison without benefit of jury trial are far fetched and contrary to the U. S. Constitution. Detective films to be good, to be appreciated, should be logical.

Send No Money—

A reader asks us concerning the numerous "clubs," "associations," etc., in existence over the country and whether we think them reliable. One has an "entrance fee" of one dollar which entitles one "to the criticism of one two-reel scenario." Send no money to any "club" for such stuff. Nine times out of ten the man who offers to criticise your script knows less about its merits than you do. Save the dollar and invest it in postage stamps.

Not the Only Requirement

A lady in writing to us says "I find that having ideas isn't the only requirement of the art. I wrote a play and with the aid of a sample scenario arranged it in proper form and sent it to a producing company. After keeping it for a month they returned it. They commended it as a play, said it has merit, but that they did not need plays of that type just at present and advised me to see as many of their pictures as possible, to see what type they were using now. But I have no chance in that direction for I live in a small town and we have not many pictures made by the company in question." Ideas are not the only requirements. It is the development of the idea—no matter how original that idea is—that counts. This correspondent evidently thinks it necessary to see plays of the particular company which rejected her manuscript. There should be other excellent films shown in her home town which she can study. A careful study of the motion picture trade journals, advertisements and all—should keep her abreast of the requirements of the companies buying.

Characterisation—

There is everything in motion picture characterisation, in fact the screen story is made up of the little character touches which are so essential. The character actor or actress has more opportunity for artistic delineation on the screen than on the stage in our opinion. And the art of characterisation should be written in the motion picture scenario. First there is the proper naming of the character. There is everything in a name, particularly a motion picture name. And when the author is developing his plot he should keep characterisation always in mind. The drawing and developing of character is really and truly an art—as much so for the author as for the director and the actor.

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